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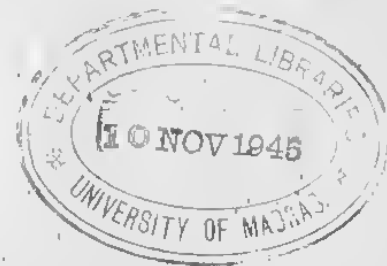
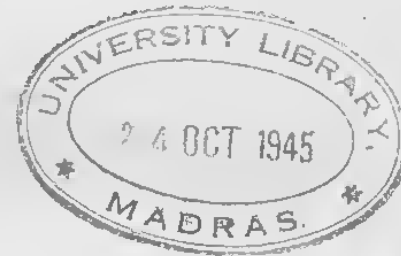
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SANGĪTARATNĀKARA OF SĀRŅGADEVA

ENGLISH TRANSLATION

Vol. I—Chapter I

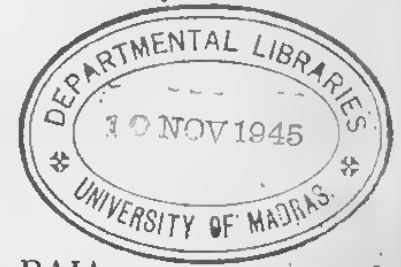


# SANGĪTARATNĀKARA

OF

## S'ĀRṆGADEVA

TRANSLATED INTO ENGLISH  
WITH DETAILED NOTES



BY

DR. C. KUNHAN RAJA

*Head of the Department of Sanskrit, University of Madras*

Vol. I—Chapter I



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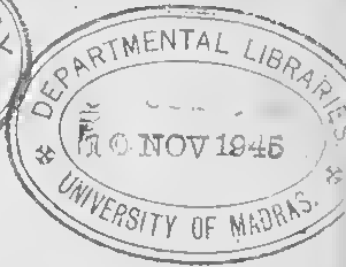
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## PREFACE

WHEN the first part of the text of the *Saṅgitaratnākara* with the commentaries of Kallinātha and Siṃhabhūpāla was published in the Adyar Library Series as No. 30 in 1943, it was announced in the Introduction that an English translation of the text would be prepared and issued as the last volume of the series. We are now issuing the translation, of which this is the first volume. The entire translation would be too big to be published as a single volume. Further, a mere translation without notes would be of little use. And along with notes, the translation of the whole work would comprise a few volumes. So, instead of publishing the translation as a last volume of the edition of the *Saṅgitaratnākara*, we propose to issue the translation in parallel volumes, corresponding to the text edition. This first volume contains the translation of the first chapter, which is included in the first volume of the text edition.

No English translation of an important music work is available with explanations. The texts of Rāmāmātya's *Svaramelakalanidhi* and Somanātha's *Rāḡavibodha* have been translated into English; but in those translations, there are no explanations; there is only a general introduction. Next to the *Nāṭyaśāstra* of Bharata, the *Saṅgitaratnākara* is the most important work in music. There are many works on music,

based on the *Saṅgitaratnākara*. In many works the passages from the *Ratnākara* are bodily taken with some occasional glosses added. In other works the words of the *Ratnākara* are quite clearly visible. The influence of *Ratnākara* is seen in practically all the works on music written after this. It is the Classic in music. While Bharata treats of music as an adjunct of dramaturgy, *Ratnākara* takes music as the chief topic, and the other elements like *Nṛtya* are taken as its adjuncts. The division of the work into seven chapters followed in the *Ratnākara* is also adopted in many later works on music.

In making such a translation, we have to consider the needs of different kinds of readers. There are those who are interested only in the subject and who do not know the language in which the original is written. To them a free rendering into English, without any sort of verbal fidelity would be the most welcome form of translation. Clarity of expression, completeness of presentation and general faithfulness in the translation are the only factors that count in their estimation. But there are others who have some knowledge of the language in which the original is written, but who want some help in English to fully understand the text. To them, it is not merely the subject-matter that is important but also the text. They try to understand the text of Śāṅgadeva through the help of a translation. To them, verbal fidelity is also a very important factor. In this translation, I have tried to reconcile the interests of these two classes of readers. I have translated the text literally keeping myself as close to the original as

language would permit me to do. At the same time I have tried to make the English rendering as readable and intelligible as may be possible in such a faithful translation.

One has also to consider the technical nature of the work. If the translation is not clear in places, the original text is not more lucid. The obscurity is due to the technical nature of the subject dealt with, and no translator can avoid this difficulty of the subject. I have avoided technical terms in translating the text, so that those who are not familiar with modern works on music in English may understand this translation without much difficulty. Thus I have not adopted terms like octave, harmonics, semi-tones and quarter-tones. I have mostly retained the original Sanskrit words and explained the terms in the notes. Until more works from Sanskrit are translated into English, and until the English language settles down into some definite form for the expression of Sanskritic ideas, some sort of bilingualism in translation, is necessary. Either corresponding English words will come into vogue and new forms of expression will be introduced into the English language, or Sanskrit words and Sanskrit modes of expression would gradually become familiar to the English-reading people.

There are many terms which would mean nothing in English, or which may even convey quite a different meaning in English. For this reason a large number of Sanskrit words are retained in the translation. They are explained in the notes that follow each stanza. If any technical term is rendered into its English

equivalent in the translation, the Sanskrit original is given in the notes.

It was felt that the notes could be used with greater advantage by the readers if they immediately followed the text, rather than if they were given at the end of the book, or even if they were given at the bottom of the pages as foot-notes. Here also there is some difficulty. In making the translation as faithful to the original as possible, it is necessary to keep up the stanza-division of the original. But sentences do not always end at the end of a stanza, and even when a sentence continues from one stanza to another, sometimes it has been found necessary to give the notes on the first stanza immediately below it, before the next one in which the sentence continues from the previous one. Thus the notes occasionally come in the middle of a sentence. Since the types used for the text portion and for the notes are quite different, it is hoped that there would be no difficulty in reading the text portion continuously in spite of the notes coming in the middle of a sentence.

If I attempted a translation of the commentaries, there would be need for explanatory notes to make the translation of the commentaries intelligible. Therefore I have not made that attempt. I have fully used the two commentaries and I have presented their explanations in the notes. For the first two sections of the first chapter, the commentary of Kallinātha is fuller. But when we start on the portion dealing with music proper, the commentary of Siṃhabhūpāla is found invaluable. Later, for the last two sections on *Jāti* and

*Gīti*, Kallinātha again is fuller. In giving the notations for the illustrations of the *Jātis* and for the *Gītis*, I have closely followed Kallinātha. I have noted in the text edition as printed some small slips in the notation, especially in the matter of *Tāra* and *Mandra svaras*. I have corrected them after closely examining the commentary of Kallinātha. In the *Gītis*, I find some mistake in all the editions, including the Adyar Library edition, and also in the edition of the *Saṅgītasudhā* of King Raghunātha of Tanjore. Here also I have used the commentaries to present the correct notation.

In translating and explaining the second section of the first chapter, I have consulted both the *Aṣṭāṅga-hṛdaya* and the *Susruta*. This portion is not of much importance to the science of music. So I have given only very brief explanations. In the subsequent portions the notes are more elaborate.

In finding out the meaning of the text for translation and for explanation in notes, I have consulted all the works on music available. The *Saṅgītasudhā* of King Raghunātha of Tanjore and the *Saṅgītarāja* of Mahārāja Kumbhakarna of Mewar (this work I am now editing in the Ganga Oriental Series, Bikaner) have been of special help to me. I have also closely studied the *Nāṭya Śāstra* of Bharata. It is hoped that this attempt will be of some help to those who are interested in the study of music in ancient India.

There have been great changes in the field of music from the time of Bharata. Bharata recognises only two *Grāmas*. But a third, the *Gandhāra Grāma*

must have been current in very early periods. At present, even the *Madhyama Grāma* has gone out of use. The various *Svaras*, both the *Suddha* and the *Vikṛta*, described in the *Ratnākara*, have given place to new schemes of *Svaras*. Bharata does not deal with *Rāgas*; he has only the *Jātis*. In the *Ratnākara*, various *Rāgas* are dealt with. But there have been further developments in the *Rāgas*. It is not possible for a translator to make a full and exhaustive study of these various points in a historical and comparative way. Every translator must put some limits to his task. His work is essentially an aid to those who desire to make such a study. Yet he is expected to give some idea on these matters. So an attempt will be made to give a historical and comparative account of the evolution of various elements in music after the translation of the next chapter dealing with the *Rāgas*. As a matter of fact, the *Rāgas* form a further elaboration of the concluding portion of this chapter. The detailed Introduction will appear in the next instalment when the chapter on *Rāga* will be translated.

In the last two sections of this chapter, I have not given full notes on *Tala*, *Viniyoga* and *Rāgas* resembling the *Jātis*. I will add an account of these points at the end of the translation of the next chapter. The various Tables given at the end of the edition of the Text in the Adyar Library Series are given in this translation in their respective places. The *Prastāras* described in the fourth section of the work are not given here, since the matter is available in the text edition in Devanagari, and in the edition of the *Rāgavibodha* in numerals.

Readers can easily refer to these editions on this point.

When I started the publication of the edition of the *Saṅgītaratnākara* in the first issue of the ADYAR LIBRARY BULLETIN in 1940, as edited by the late Pandit Subrahmanya Sastri, little did I think then that the responsibility of continuing the publication and of bringing out its English rendering would fall on my shoulders. I have done my best to study the subject by carefully reading through all the works relating to music in ancient India and to present here a readable translation of the Sanskrit original. Even if my attempt has not been a complete success I consider it a privilege to have had the opportunity of serving the cause of ancient Indian Art, which has played a great part in the life of the nation.

I consider it even a greater privilege to have been able to dedicate this translation to Mr. C. Jinarajadasa, who, besides being a scientist, scholar, philosopher and teacher, is also a close student of Fine Arts and an authority on Aesthetics. He has always been extremely kind to me ever since I knew him twenty years ago, and I owe him not a little for whatever work I have been able to turn out in the literary field during my continued connection with the Adyar Library for these twenty years. This is the only way in which a student like me can attempt to repay debts of gratitude to those who have been of help in prosecuting the studies.

I take this opportunity to record my thanks to the University of Madras for permitting me to undertake

this translation and to get it published in the Adyar Library Series. The Vasanta Press, Adyar, deserves my very sincere gratitude for the expeditious way in which they have brought out the volume, in spite of the extremely technical nature of the book, with different types, various Tables, Italics and thick types, diacritical marks and Sanskrit words. In regard to the details of the arrangement of the matter, the help of the Superintendent of the Press has been a great factor, and the credit for the appearance of the book goes entirely to the Press.

*Adyar*

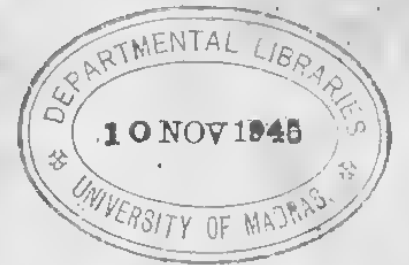
C. KUNHAN RAJA

15th September, 1945



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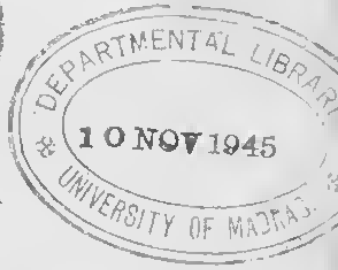


## SCHEME OF TRANSLITERATION

Many Sanskrit words are retained in the translation and many are given in the notes. All Sanskrit words are printed in Italics, except names. The approved form of transliteration is adopted here, and, for those who are not familiar with it, a brief description is given below.

a as u in fur	n as in number
ā as in far	ṇ as in gun
c as the initial ch in church, without aspiration	ñ as ng in sing
ch same with aspiration as final ch in church	ṅ as in punch, palatal
d as th in this	o as in go, always long
dh same aspirated	r as in run
ḍ as in god	ṛ as a vocalic, something like ri with i sound half swallowed.
ḍh same aspirated	s as in sun
e as a in fade, always long	ś as sh in she
h as in hut	ṣ as a palatal
ḥ a half h	t as t in latin
i as in fit	th same aspirated as in theme
ī as ee in feet	ṭ as in to
j as in jubilation	ṭh same aspirated
jh same aspirated as j in jury	u as in put
ṁ as a final m sound	ū as oo in boot
	y as in yard

All other letters are pronounced as in ordinary English. Combinations like kh and bh should be pronounced with an aspiration.



## SAṄGĪTARATNĀKARA OF SĀRṆGADEVA

### CHAPTER I. SVARA

#### I. SYNOPSIS OF CONTENTS

1. I worship for happiness that *Saṅkara*, the embodiment of sound, sung about by the entire world, who shines by himself in the heart-lotus of the wise, giving delight to their ears through the mind that follows the breath arising out of the *Brahmagranthi*, and from whom villages, wealth, caste, the creations, ornaments, genres and stages (arise).

Here the commentary of *Siṃhabhūpāla* is followed in the main. For "sung about by the entire world" *Kallinātha* has "sung about by the world intensely," and for "giving delight to the ears" he has "delighting according to the beginning of the Vedas, i.e., the *Pranava*" or "delighting according to the *Mahāvākyas* (of the Vedas)." *Brahmagranthi* is where the two *Nādis* *Iḍā* and *Piṅgalā* join the *Suṣumnā*. *Grāma* (villages) may also mean according to *Siṃhabhūpāla*, "the earth and other globes". *Grāma* (villages and wealth) may also according to him mean, "the location of villages", and "Stages" means "the stages in life like boyhood." *Grāma*, *varṇa*, *alaṅkāra*, *jāti* and *krama* which are translated as villages, caste, ornaments, genres and stages, also mean certain factors in music, to be explained in later sections, and as such the last epithet also applies to music.

2. There is the family originated in the prosperous Kashmere country, which has started from the sage *Vṛṣagaṇa* and which has cleansed the faces of the quarters with its fame.

3. (and) which was adorned by the foremost among the twice-born who performed sacrifices, who stood in a position of authority among those possessing virtuous thoughts, who had crossed to the other shore of the ocean of the Vedas, and who were as it were *Brahmās* come down to the earth.

4. In that (family) was born Bhāskara, resembling the (very) sun, an abode of lustre, who migrated to the south to adorn the southern region.

*Simhabhūpāla* gives another additional meaning, namely "who gave away gifts to fulfil the desires of the great," besides translation given.

5. A son was born to him, the illustrious *Sodhala*, with abundance of modesty, with a well developed intellect, by whom was earned, through the grace of King *Bhillama*, a fame that could destroy the grief of the whole world, by whom was established victory in (the city of) *Jaitra* and immense prosperity in the illustrious (king) *Singhapa*.

6. The illustrious king *Singhapa*, the victorious, was the sole leader of the kings in the whole world, whose rows of nails on the feet were decorated with the glow shining forth from the sapphires on the heads of kings falling together (at the feet), whose intense fire of prowess, though spreading in the entire universe, burnt only the hearts of his enemies.

"Whole world", lit. "the orb of the world". "Decorated", lit. "became of various colours", i.e., red-coloured nails mixing with the blue rays of the gems.

7. Pleasing him, the virtuous, the lover of virtues, with his assemblage of virtues, he, the leader of learned

men, brought contentment to the Brahmins with various benefits.

Though translated with "he", this is a relative clause with "who" referring to *Sodhala* in the fifth verse. "The leader of learned men", lit. "one placed in a position of authority among men of good intellect".

8. What gave he not? What knew he not? What wealth held he not? What virtuous deed performed he not? By what virtues shone he not?

The meaning, of course, is "There was nothing which he did not give away as gifts" etc.

9. From him, the milk-ocean, was born *Sārṅga-deva*, the moon, who has his hands (or rays) shining with generosity over each and every one.

The Sanskrit word means both rays and hands.

10. By whom was conducted service at the feet of his parents (or teachers), by whom was propitiated all the gods, by whom was learned all the science, by whom was respected every deserving person, by whom his fame was spread in the (whole) world, whose form is handsome like that of the God of Love, who possesses very great discrimination—in this world *Sārṅga-deva* is the only such one.

The Sanskrit word means both parents and teachers. Sciences (*Sāstras*). God of Love (*Manmatha*).

11. *Sarasvatī*, wandering in various places and being fatigued, ever takes rest in his home delighting in living with (him).

*Sarasvatī*, Goddess of Learning.

12. He, taking delight solely in amusements, an abode of fortune and dexterity, after eternally removing the miseries of Brahmins through the gift of wealth,

Taking delight solely in amusements: the idea is that he does not like to strain unnecessarily, and as such, he may be expected to make his work easy to understand.

13. of those who desire to know through knowledge, and of those afflicted by diseases through medicines, now with a desire to remove the three-fold misery of all the people,

The three-fold miseries are (1) *Ādhyātmika*, those created by oneself, like ordinary illness etc.; (2) *Ādhidaivika*, those brought about by divine intervention, like infantile mortality; and (3) *Ādhibhautika*, those brought about by the elements, like floods.

14. and for the sake of eternal *Dharma*, for the sake of fame and to earn beatitude, reveals the *Saṅgītaratnākara*—he possessing a generous heart.

*Saṅgīta* brings *Dharma*, fame and beatitude.

15. *Sadāśiva*, *S'iva*, *Brahmā*, *Bharata*, the sage *Kāśyapa*, *Mataṅga*, *Yaśika*, *Durga*, *S'akti*, *S'ardūla* and *Kohala*,

16. *Viśākhila* and *Dattila*, *Kambala*, similarly *Aśvatara*, *Vāyu*, *Viśvāvasu*, *Rambha*, *Arjuna*, *Nārada* and *Tumburu*,

17. *Hanūmān*, *Mātrigupta*, *Rāvaṇa*, *Nandikesvara*, *Svāti*, *Gaṇa*, *Bindurāja*, *Rṣetrarāja* and *Rāhala*,

The word used is *Añjana* (son of *Añjanā*), for *Hanūman*.

18. *Rudraṭa*, King *Nānya*, similarly King *Bhoja*, *Paramādri* and *Somes'a*, *Jagadekamahīpati*,

19. the commentators on the work of *Bharata*, namely, *Lollaṭa*, *Udbhaṭa* and *S'aṅkuka* and *Bhaṭṭa Abhinavagupta*, next the illustrious *Kīrtidhara*,

20 & 21. and many others of earlier times who were well versed in music—having churned the ocean

of their doctrines with the churning rod of unfathomable comprehension, the illustrious *S'āṅgadeva* has performed this raising up of the essence. Song, instrument, similarly, dancing—music is spoken of as three-fold (thus).

22. That (music) is of two kinds, *Mārga* and *Desi*. Of these, that is called *Mārga*, which, being sought for by the Creator and others (and) performed by *Bharata* and others

The interpretation of the term, *Mārga* appears very artificial. It is taken here as derived from the root *Myg* to search for. Really the word must be traced back to *Mārga*, which means "the path" and *Mārga* music is that which accorded to the ancient path, i.e., classical, as opposed to music that is current in different places (*Desi*). *Brahmā*, the Creator.

23. in front of God *Siva*, is invariably the producer of beatitude. That which, according to taste gives delight to the hearts of people in different regions,

24. that song, instrumental, performance and dancing are (what is) called *Desi*. Dancing is spoken of as following instrument and instrument as following singing.

25. Therefore, song, being the principal, is first dealt with here. The Creator collected this song from the *Sāma Veda*.

26. By song is propitiated the omniscient God, the Lord of *Pārvatī*, and also the Eternal Lord of the *Gopies*, being subjugated by the sound of the flute.

The Lord of *Pārvatī*, the God *S'iva*. Lord of the *Gopies*, *Srī Kṛṣṇa*.

27. The Creator is attracted by the *Sāma* chanting. *Sarasvatī* is attached to the *Vinā*. What (should be said) about the rest, *Yakṣas*, *Gandharvas*, gods, demons and men?

*Yakṣas* etc. They are the various supermundane beings.

28. A child, unfamiliar with the joys of the world, lying in a cradle, while crying, attains to high joy by drinking the nectar of song.

29. A young antelope, a (mere) beast, roaming in the woods and living on grass, gives up its life, being enraptured by the song sung by hunters.

30. Who are competent to extol the greatness of such song? For *Dharma*, *Artha*, *Kāma* and *Mokṣa*, this is the sole means.

*Dharma* is virtuous life. *Artha* is worldly prosperity that brings happiness. *Kāma* is enjoyment in life. *Mokṣa* is final beatitude. These are the four goals of man, according to Hinduism. From the next verse up to the end of the section, there is the enumeration of the various points taken up in the work for examination. It is not possible to explain the terms here. Each term requires lengthy explanations. All the points are elaborated in the text itself, and in the translation in those places, notes are added for further elaboration where necessary. Here the terms are simply given in their original form. An arbitrary English rendering of the terms may only make the points still more obscure. Very brief explanations alone are given here.

31. There, in the first chapter relating to *Svara*, are dealt with the (human) body, the origination of *Nāda*, the *sthānas*, similarly the *śrutis*,

*Nāda* is sound either fine and inaudible, (*anāhata*) or audible (*āhata*). *Sthānas* are the positions where the notes of varying pitches are produced. *Śrutis* are the notes produced in these positions.

32. then the seven *Suddha Svaras*, and also those twelve *Vikṛta* ones, the families, the castes, the colours, islands, *Ṛṣis*, gods,

*Suddha Svaras* are the seven notes in positions, 4, 3, 2, 4, 4, 3, 2 among the twenty two positions. *Vikṛta Svaras* are the same notes when produced in slightly different positions. *Kula* is the family. *Jāti* is the caste. *Varṇa* is the colour. *Dvīpa* is the island or the place of origin. *Ṛṣi* is the author. *Daivata* is the Deity that presides.

33. metres and applications in respect of *Svaras*, *Śrutijātis*, *Grāmas*, *Murchanas*, *Tanas* both *Suddha* and *Kṛta* along with their numbers,

*Chandas* is the metre. *Viniyoga* is the *Rasa* where the *Svara* has to be applied. *Śrutijātis* are varieties like *Dīptā*. *Grāma* is a complete scale of twenty two positions with seven *Svaras* in definite positions. *Murchanā* is the singing of the seven *Svaras* in the ascending and descending order. *Suddha Tāna* is the singing of six or five *Svaras* in the ascending order. *Kṛta Tāna* is the singing of the *Svaras*, one to seven at a time, in any possible combination.

34. the *Prastāra* and the *Khaṇḍameru* which instructs about *Naṣṭa* and *Uddiṣṭa*, *Svarasādhāraṇas*; after that *Jātisādhāraṇas*.

*Prastāra* is the actual, full representation of these combinations. *Khaṇḍameru* is the graphical representation of the number of combinations in different numbers of *Svaras* taken. *Naṣṭa* is the ascertainment of the *Svara* for a given number and *Uddiṣṭa* is the ascertainment of the number for a given *Svara*. *Svarasādhāraṇa* is when a certain position among the twenty two is taken as either of one or of another of the *Svaras*. *Jātisādhāraṇa* is when a *Svara* is common to two or more *Jātis*.

35. The right application of *Kākalī* and *Antara*, the definition of *Varṇas*, also the sixty three *Alaṅkāras*, then the thirteen kinds of

*Kākalī* and *Antara* are varieties of *Svarasādhāraṇa*. *Varṇa* is the process of singing the *Svaras*. *Alaṅkāra* is a special kind of such singing of a group of such *Varṇas*.

36. definition of *Jātis*, *Grahas*, *Aṁsas* and the like, *Kapālas* and *Kambala* and the various kinds of *Gītis*—thus much is the synopsis of contents.

A *Jāti* is a tune. *Graha* and *Aṁsa* are particular *Svaras* taken up in a *Rāga*. *Kapāla* and *Kambala* are particular groupings of *Svaras* in a song. *Gīta* is a process of singing, with *Varṇas* etc.

37. Then in the Chapter named *Rāgaviveka*, we deal with in order : *Grāma-Rāgas* and the *Upa-Rāgas*, the *Rāgas*, the *Bhāṣas*, the *Vibhāṣas*,

*Grāma Rāga* etc. denote particular tunes. *Bhāṣā* is the process of singing them.

38. then also the *Antarabhāṣas* and also the *Aṅgas* of *Bhāṣas* and also the *Upāṅgas*, and the *Aṅgas* of *Kriyā*, in the right way.

*Aṅgas* are the elements. *Kriyā* is the act of singing.

39. Then in the Miscellaneous Chapter (which is) the third, are dealt with *Vāggeyakāras*, the *Gāndharva*, *Svaras* etc., similarly the singer,

*Vāggeyakāra* is one who writes the words of the song (*Vāk*) and sets it to a tune (*Geya*). *Gāndharva* is one who knows both the *Mārga* and *Deśi* Music.

40. the songstress, their merits and demerits, the differentiation of their voices, the merits and demerits of voices, the *Sārīra*, similarly its merits,

*Sārīra* is the natural voice of the singer, able to manifest the beauty of the tunes.

41. its demerits, *Gamaka*, *Sthāya*, *Ālāpa*, definition of *Vṛnda*. Then in the chapter on Compositions, on the other hand, *Dhātus*, *Aṅgas*, *Jātis*.

*Gamaka* is the particular tremor of voice employed in singing. *Sthāya* is a certain element in a tune. *Ālāpti* is the presentation of the tune. *Bṛnda* is a combination of singers and

players on instruments. *Dhātu* means the actual music as distinct from the words of the song. *Jāti* means varieties.

42. The two-fold *Sūda*, namely *Suddha* and *Chāyālaga*, *Ālikrama*, *Prabandha* etc., those abiding in *Sūda* and those depending on *Alī*,

43. the miscellaneous, then those that depend on *Chāyālaga* and *Sūda*, and the merits and demerits of *Gītis*, are dealt with by the scholar *S'ārṅgadeva*.

*Sūda* and other terms denotes various kinds of compositions and the elements therein.

44. In the *Tāla* chapter, the fifth, on the other hand, *Mārga Tālas*, similarly, *Kalās*, *Pātas* and the four *Mārgas*, similarly the eight *Mārga Kalās*,

*Mārga Tāla* (the traditional "time beat" that followed the ancient path). *Kalā* (keeping time without sound). *Pāta* (keeping time with sound). *Mārga* i.e., *Mārga Pāta*, the traditional "time beat" with sound. *Mārga Kalā* (the traditional "time-beat" without sound).

45. the measurement of long, short etc., varieties like *Ekakalā*, *Padabhāgas*, similarly, *Mātrās*, prescriptions about *Pāta* and *Kalā* in *Tāla*,

*Ekakalā* (having only one *Kalā*). *Padabhāga* (part of a verse quarter). *Mātrā* (Mora).

46, 47 & 48. and the rule about fingers, similarly varieties like *Yugma*, *Parivarta*, their *Laya*, *Yatis*, *Gītakas*, *Madrakas* and other *Gītas*, the host of *Tālāṅgas*, *Gītāṅgas*, *Deśi Tālas*, similarly *Tāla* discrimination : these are correctly dealt with by *Nis'saṅka S'ārṅgadeva*.

*Yugma* (double). *Parivarta* (repetition of a part of the verse-quarter). *Lāya* (interval between "time-beat"). *Yati* (fixing the interval). *Aṅga* (an element or part).

49. In the sixth chapter are dealt with all kinds of instruments. In the seventh (are dealt with) dancing and all *Rasas* and *Bhāvas* in order.

## II. ORIGINATION OF THE HUMAN BODY

1. Song is of the nature of *Nāda*. Instruments are praiseworthy as manifesting *Nāda*. Dancing follows these two. Therefore the three are dependent on *Nāda*.

*Nāda* means sound. It has a finer form prior to its being audible. Grammarians and *Tāntrics* accept this *Nāda* as the material cause of the Universe and identify it with the *Brahman* of the *Upaniṣads*.

2. *Varṇa* is manifested by *Nāda*. A word is manifested from *Varṇa*, and language from words; and the activity (in the world) is through language. Therefore the world is dependent on *Nāda*.

*Varṇa* is an articulate sound, which, in conjunction with other articulate sounds, forms words and language. *Vyavahāra* is the word translated as "activity in the world." Practically, the meaning of the word can be taken as identical with "life of man in all its aspects taken together."

3. *Nāda* is spoken of as of two kinds, *Āhata* and *Anāhata*. And this (*Nāda*) becomes manifest in the human body. Therefore the human body is described.

The two kinds of sound, *Āhata* and *Anāhata*, are respectively, the audible and the inaudible sounds.

4. There is the *Brahman* that is (of the form of) knowledge and bliss, that is self-luminous, taintless, what is spoken of as the omnipotent, the primal cause, having no second, unborn, omnipresent,

The word for omnipotent is *Īśvara*, which means ruling, controlling. The word for primal cause is *Linga*. It really means "mark".

5. having no modifications, formless, ruler of all, free from destruction, all-powerful and all-knowing. What are called *Jīvas* are His parts

The word for "ruler of all" is *Sarveśvara*. The epithet *Īśvara* has already appeared in the previous stanza. *Jīva* (really "living" or "life") means the Individual Self, as distinct from the Supreme Self or the Supreme Reality.

6 & 7. conditioned by beginningless nescience, like the sparks of fire differentiated (from the fire itself) by the adjunct of the fire-wood etc. They are governed by beginningless *Karmas*, producing pleasure and pain (and) of the form of merits and demerits. A body associated with such and such castes, life and experiences, (all) resulting from (this) *Karma*

The *Jīvas* are really only the Supreme Self itself, conditioned by beginningless nescience. *Karma* is the fruit of one's action. The word really means "action." A man reaps the fruits of his former actions, and his present actions are conditioned by such previous actions. The present actions, in their turn, condition his future activity. Thus this course of actions and fruits is beginningless.

8. is acquired in birth after birth. They (the *Jīvas*) have another (body), the subtle *Līngasarīra*; it is accepted as not perishing until the (time of) beatitude.

*Līngasarīra* is a subtle body, which continues when the gross body perishes at the time of death. This *Līngasarīra* takes up another gross body and then the Individual Self has another life (birth, existence and death). This *Līngasarīra* continues to be attached to an Individual Self up to the time of his final release.

9. They consider this (*Līngasarīra*) to be of the form of a configuration of the subtle elements, sense-organs and vital breathes. The Unborn (Creator) creates this world for the experience of the *Jīvas*.

The *Unborn*: the word is *Aja*, which is a synonym of the "Creator". The doctrine is that the world and man's life in it are not evils, though they may be the result of man's previous actions. Having got entangled in the cycle of life and death, the only method of release is to live through the course. Thus the world is more a means for man's emancipation, than a net in which man is caught.

10. That *Ātman* (that has become elevated), and the Supreme *Ātman* later destroy (this world) for the sake of (the self's) peace. This creation and destruction is accepted as a beginningless current.

The commentator Kallinātha explains the term "That *Ātman*" to mean the Supreme Self and the term "Supreme *Ātman*" to mean the *Ātman* that has become equal to God in relation to the selves that are still in the lower level of death and suffering. But it is better to take "that *Ātman*" to mean the self that has attained release and "Supreme *Ātman*" to mean the Highest Brahman."

11. These *Jīvas* are not different from the (Supreme) *Ātman*; nor is the world different from that *Ātman*. Creating this (world) through his power (out of himself), he is not different from it, like an ear-ring from the gold.

The word for "power" is *Śakti*.

12 & 13. Others (say) that he creates (this world) through nescience, like a rope (creating the notion of) a serpent. First *Ākāśa* was created from *Ātman*; thence (was created) *Vāyu*; thence *Anala*; from *Anala* (was created) *Jala*; from this (was created) *Prthivī*. These are (called) *Mahābhūtas*. This (aggregate) is the body of Brahman, the *Virāj*.

The order of creation is described here. *Ākāśa* (ether) is the subtlest form of material existence. *Vāyu* (air) is grosser. *Anala* (fire) is the still grosser form of matter. *Jala* (water) is still grosser and *Prthivī* (earth) is the grossest form of matter.

This last is the material world which we experience. To translate them as Ether etc. is not accurate; nor is it accurate to translate the terms as etherial, radiant, gaseous, liquid and solid. All these five are aspects of the *Prthivī* stage of material evolution. "*Mahābhūtas*" (the Great Elements) is the term used to designate these five stages of evolution. The (Supreme) Self created the five *Mahābhūtas* and entered them as a body; such a Self having the conceit of the *Mahābhūtas* being His body is called *Virāj Brahman*. The term *Virāj* means "shining variously."

14. The (Absolute) Brahman created the (Personal) *Brahmā*. That (Absolute Brahman), after giving Him (i.e. the Personal *Brahmā*) the *Vedas*, caused him to create the products of the *Bhūtas* through the assistance of the words in the *Vedas*.

The (Absolute) Brahman is Brahman in the neuter gender. Here it is the *Virāj Brahman*. (Personal) *Brahmā* is Brahman in the masculine gender. In a previous Cycle of existence there was the manifest world with all its various objects, having words to express them. These words are preserved in the *Vedas*. In the new Cycle, the Personal *Brahmā* remembers the *Vedas* current in the previous Cycle and creates objects corresponding to the words in the *Veda*. That is how the words of the *Vedas* assist Him in creation.

15. By His order, the (Personal) *Brahmā* created the *Prajāpatis* merely through his mind. From these (*Prajāpatis*) are understood the creation (of the bodies) out of *Retas*.

The (Absolute) Brahman in the form of *Virāj*, orders the Personal *Brahmā* to continue the further stages of creation; the first stage is the creation of *Prajāpatis*, Lords of Humanity. This creation is a purely mental act. The creation (of the bodies) through *Retas* is the normal process of reproduction through physical acts of sexual union etc. *Retas* means "samen".

16 & 17. Body is of four kinds, differing in having as cause perspiration, sprout, womb or egg, (The birth) of a worm etc. is from perspiration; of a

creeper etc. is from sprout; of men etc. is from womb; but of birds etc. is from an egg. Among them, human body is dealt with, since that is of use in (explaining) *Nāda*.

This is the four-fold division of organic bodies accepted in all the *Sāstras*. Womb (*jarāyu*); it is the outer covering of the embryo rather than the womb-chamber.

18. The *Kṣetrajñā* abides in the *Ākāśa*. From *Ākāśa* he comes to *Vāyu*. From *Vāyu* (he comes) to smoke and thence to cloud; from cloud he abides in water-cloud.

From here till the first half of the 22nd verse, the process of the Self entering the womb and assuming a body, is explained. *Kṣetra* literally means "abode" from the root *kṣi* (to live or to abide). Here the word means the "body". *Jñā* means "knower", and the whole word *Kṣetrajñā* means "the knower of the body" or the "Self that abides in the body". He proceeds from the empty space to the air (*Ākāśa* and *Vāyu*). From this second, He enters smoke (*Dhūma*), thence to cloud (*Abhra*) and further on to water-cloud (*Megha*). Both the words, *Abhra* and *Megha* mean "cloud". The second is water-cloud and the first is summer-cloud. This is the difference noted by the Commentators. *Abhra* (summer-cloud) is taken to be a combination of smoke, fire and air. When water also joins, there is water-cloud (*Megha*). This is the classical notion.

19 & 20. The sun, propitiated with sacrificial offerings and having drawn up water in summer through his rays, places water in the cloud. When the cloud pours it down as rain, then along with the rain, the *jīva* transfers Himself on to the trees, plants etc. that are produced from the earth, being Himself unnoticed.

Sacrifices are necessary for rain, according to Indian belief. The sun draws water from the ocean and places it in the cloud and we have the water-cloud (*Megha*) as a result. The word used for "water" is *Ghanarasa*, "the essence of cloud." The word for

cloud in the second sentence is *Balāhaka*. When there is rain, *Jīva* (the Self) enters the trees (*Vanaspati* or Lord of the woods) and plants (*Oṣadhi*), along with the rain, unobserved. The Self was already in the cloud and now He transfers Himself to the trees etc., along with the rain.

21. From these (trees and plants) are produced food; that, eaten by men, becomes samēn, (and) being placed in the Cupid's Abode of a young woman of pure blood,

Samēn (*retas*) Cupid's abode: this is the euphamistic way of expression of what may seem obscene, in Sanskrit. Pure blood (*suddhārtava*); *suddha*=pure; *ārtava*=blood or menstrual discharge.

22. enters the womb chamber along with the blood, if it is pure. Then, being moved by the *Karma* of the *Jīva*, it starts pregnancy.

Moved by the *Karma* of *Jīva*: As Kullinātha says, the samēn does not start pregnancy merely by entering the womb-chamber, along with the blood of the woman. On the contrary there must be an Individual Self ready to take up a body at that time. Thus pregnancy is not a mere physical process. There is a subjective element in it, the will of an Individual Self to take up a body after his previous body was destroyed at the time of his death.

23. In the first month there is produced fluidity called *Kalala*, but in the second (month), a thick mass, a *Pesi* (or) an *Arbuda*, which is slightly thick.

From this verse onward, the process of the development of the womb is described during the various months of pregnancy. In the first month, the embryo will be in the form of a fluid; (and this is called by the technical term *Kalala*) etc.

24. These are the prior stages of male, female and neutral in order. But in the third, there are known (to be produced) five sprouts (which later develop into) the arms, feet and head.



The sex-differentiation starts in the second month. If the embryo forms into a thick piece, then the baby is male. If it remains a *Pesi*, the baby is female. If it is slightly thick, i.e., neither very thick as in the case of a male baby nor so fluid as in the case of a female baby, it will be a neutral baby. *Pesi* means a square piece, more or less like a muscle. What develops into a neutral baby is technically called *Arbuda*. In the commentary, the thick mass developing into a male baby is stated as spherical. What develops into a neutral baby is stated to be like the bud of the tamarind tree. The third sex, the neutral, the intermediate (or the Uranians) was well known in ancient India and there is a fairly rich literature on the subject. Books on sexual science deals with the problem elaborately.

25. At that time, there will simultaneously be the limbs and the parts of each limb, excepting beard, teeth etc., which are produced only after birth.

26. This is the *Prakṛti*. But another is acceptable to good people as *Vikṛti*. In the fourth (month) there is produced the manifestation of these and also of the characteristics.

*Prakṛti* is "common feature". The production of limbs and parts of limbs even in the third month, is common to both the womb-born and to the egg-born bodies. Beard, teeth etc. come into existence only in certain bodies and even here in different parts of the body for different kinds of bodies. This special feature is what is called *Vikṛti*. These limbs and parts of limbs exist in a fine form in the third month. In the fourth month, they become manifest. Further, the characteristics (*Bhāvas*), like courage for the male, cowardice for the female, also are produced in the fourth month.

27. The characteristics of males are courage etc. But, of females, they are cowardice etc. For neutrals there is the admixture. So they declare.

28. And its heart is produced out of (the heart of) the mother. It desires objects (of enjoyment). Therefore, one shall fulfil the desires of the heart of the mother for the (proper) development of the womb.

The commentator says that here what desires objects of enjoyments is not only the heart of the baby that is produced from the heart of the mother, but also the mother's heart itself. The word "and" (*Ca*) in the text must be taken to mean both of them.

29. And such a woman with two hearts, the wise men designate as *dauhṛdinī*, "having two hearts". Through taking up nutrition, the manifestation etc. of the pregnancy are produced.

*Dauhṛda* means pregnancy. The explanation of the term is given here. It is from *Dvi* (two) and *Hṛd* (heart). A pregnant woman is called *Dauhṛdinī* (having *Dauhṛda* or pregnancy).

30. If the mother does not obtain a particular thing, the son becomes worried about that. (The child born of) the womb will become wealthy and full of enjoyment, through nutrition, if (the expectant mother) sees a king.

From the second half of this verse onward, there is an explanation of how the baby develops various traits and capacities according to the varying experiences of the expectant mother.

31. (If she spends her time) in the hermitage of a sage, (he will be) indifferent to ornaments and devoted to virtue. If she sees Deities, he will be religious. If she sees snakes, he will be cruel.

32. If she eats wheat, he will be addicted to sleep. If she eats beef, he will be strong. If she eats buffalo's meat, she will give birth to a son with eyes red like that of a parrot, and hairy.

33. In the fifth month, the mind becomes conscious; muscles and blood become developed. In the sixth month there will be the clear manifestation of bones, *snāyu*, nails, hair on the head and hair on the body, (and)

*Snāyu* means nerves. Hair on the head is *Kesa* and hair on the body is *Roma*.

34. the strength and colour will be developed. But in the seventh month, there will be the fullness of the limbs; with the two ear-cavities covered with the two hands placed between the two thighs,

35. fatigued with abiding in the womb, remains there caught in the womb-chamber remembering all kinds of pains endured in the previous birth,

The shape of the baby in the womb and the stage of its life development are given here. The baby remembers its past birth when in pregnancy.

36. thinking of a means for release and interesting himself in repeated introspection—so he remains. In the eighth month there will be skin and recollection. There will be vitality also; and this is produced in the heart;

Vitality is *Ojas*. This *Ojas* is produced from the heart. It is a substance.

37. it is pure, slightly yellow and red. It is accepted as the source of life. This, being fickle, roams about sometimes to the mother, sometimes to the womb.

This *Ojas* does not remain in any particular place. It moves from the mother to the baby.

38. Therefore, a baby born in the eighth month does not live, being devoid of (this) vitality. (Such a baby) living for a short time (sometimes) is due to the *Samskāra*, like a limb cut off.

Here there is the explanation for the baby being still-born, if it is in the eighth month, though there was life in the baby at that time in the womb. It is this *Ojas* that gives life to the baby

and if the baby is born at a time when the *Ojas* is in the mother, the baby dies. If the *Ojas* at the time of delivery is in the baby, then the mother dies. If it is at the stage of transfer, both die. If a baby is born and dies after a short while, that brief life is due to the *Samskāra* of life in the womb. When a limb is cut off from a human body, there is life-activity in the cut-off portion for a short while due to the *Samskāra* of life when it was along with the whole body. *Samskāra* means impression left from a previous stage.

39. The time for birth shall be from the ninth month onwards. Tied on to the mother's *Nādi* that carries the *Rasa*, having the designation of *Parā*,

Here and in the next stanza, there is a description of how the food eaten by the mother is carried to the womb.

40. the *Nādi* in the navel of the womb carries the *Rasa* of the food of the mother (to the womb). He (i.e., a male baby), with his hands closed on the forehead (i.e., in a salutation posture) facing towards the back of the mother,

41. occupies the womb with his body contracted, on the right side (of the womb). The female baby occupies the left side (of the womb); the neutral baby occupies the middle part. So is it accepted.

The posture of baby and its position according as it is male or female or neutral is described here.

42. The baby is (first) made into (a posture of) having the head downwards. Then, impelled by the very powerful "Delivery Forces", it is moved outside, its body being tortured, through the passage.

How the baby is pushed to the outside from the womb is described here. Delivery forces (*Sūtimāruta*), literally, delivery (*Sūti*) wind (*Māruta*). Words for air or wind like *Vāyu*, *Vāta*, *Māruta* mean more a force that creates functions and activity in the system of the body. Through the passage (*Yantracchidreṇa*). *Yantra* means machine and *Chidra* means passage. Here it means the vagina.

43. Then, when just born, its activity towards suckling is due to the *Samskāra* of the knowledge of the previous life. Therefore the *Jīva* is eternal.

This is a usual argument in Indian philosophy in support of the *Ātman* that occupies a body being eternal. It is only a previous experience which could have impelled the newly born baby to the act of suckling. That experience could be only of the *Ātman* in a previous life. Thus every birth presupposes a previous one and we are landed in the eternity of the *Ātman*.

44. Its characteristics are of six kinds—those generated from the mother, similarly those generated from the father, those generated from *Rasa*, those generated from oneself, those generated from *Sattva* (and) similarly, those generated from previous impressions.

Characteristics (*Bhāvas*). They are both physical and also subjective. *Rasa* means essence; here the essence of the food eaten. *Sattva* means *Antahkaraṇa* or inner sense-organ. Previous impressions (*Sātmya*). Literally it means commonness of the *Ātman*, i.e., between this life and a previous life.

45. Soft portions, blood, fat, marrow, spleen, liver, anus, heart, navel—these and others are accepted as characteristics generated from the mother.

Blood (*Soṇita*). Fat (*Medas*). Marrow (*Majjā*). Spleen (*Plihā*). Liver (*Yakṛt*). Anus (*Guda*). Heart (*Hṛt*). Navel (*Nabhi*).

46. Beard, hair on the body, hair on the head, *snāyus*, *sirās*, *dhamanīs*, nails, teeth, samēn—these and others of a tough nature are accepted as generated from the father.

Hair on the body and hair on the head (*Loma* and *Kaca*). *Snāyus* (nerves). *Sirās* and *Dhamanīs* are certain visible and invisible channels in the body that carry blood and other things. Veins and arteries do not correctly represent these. They are something more

than veins and arteries. *Dhamanī* is what beats, pulsating. Samēn (*Sukla*). Tough (*Sthira*); literally that which persists, continues.

47. The development of the body, complexion, height, sleep, strength, stability, non-covetousness, vigour—these and others are accepted as generated from *Rasa*.

Development of the body (*Sariropacaya*); literally, lateral expansion (*Upacaya*) of the body (*Sarira*). Height (*Vṛddhi*); literally growth. Strength (*Bala*). Stability (*Sthiti*); literally continuity. *Simhabhūpāla* reads *Dhṛti* (courage) for *Sthiti*. Non-covetousness (*Alolupatva*). Vigour (*Utsāha*).

48. Desire, aversion, pleasure, pain, virtue and vice, and impression, volition, knowledge and life, sense-organs—these are accepted as generated from oneself.

49. The sense-organs of cognition are spoken of as five, namely, those of hearing, of touch, similarly of sight, of tasting and of smelling. The spheres of these, on the other hand, are

50. respectively—sound, touch, similarly colour, taste (and) smell. On the other hand, the organs of action are spoken of as that of speech, the hands, the feet, the anus (and) the genitive organ.

Anus (*Guda*). Genitive organ (*Upastha*).

51. Their functions respectively are speech, handling, walking, excretion and (sexual) enjoyment. Inner organs are two, namely, mind and intellect.

Inner organs (*Antahkarana*). Mind (*Manas*). Intellect (*Buddhi*).

52. Pleasure and pain as objects are to be known as the function of mind. Recollection, error, doubt etc. are accepted as the function of the intellect.

53. They speak of sense-organs as having *Brahman* as cause; others (speak of them) as resulting from the Elements. The Inner organ, that is called *Sattva*, is accepted as of three kinds according to the difference of the *Guṇas*.

The first view is attributed to the *Vedāntins*. Or, the expression "having *Brahman* as cause" is interpreted as meaning "not having the Elements (*Bhūtas*) as cause" and the view is attributed to the *Sāṅkhya* system by *Samhabhūpāla*. The latter view is held by the *Nyāya-Vaiśeṣika* school. The *Sattva* mentioned here is the *Sattva* from which certain *Bhāvas* are generated, as stated in stanza 44 above, and should not be confused with *Sattva*, one of the three *Guṇas*, to be described in the next stanza. These three *Guṇas*, namely, *Sattva*, *Rajas* and *Tamas*, are the constituents of the whole world. When they are in equilibrium, there is no world and no transmigration. On account of some unseen element (*Adṛṣṭa*) in the *Puruṣa*, there is a disturbance in this equilibrium and the differentiation starts. Thus the three *Guṇas* start a course of evolution and the world is formed for the experience of the *Puruṣa* to enable him to gain his pure state (*Kaivalya*). This is the *Sāṅkhya* view. In the *Nyāya-Vaiśeṣika*, the *Paramāṇus* (ultimate atom) in a state of absolute inertia take the place of the three *Guṇas* in equilibrium. In the *Advaita Vedānta* the one, changeless *Brahman* is illusorily transformed into subject-object duplication. The object there takes the course of evolution more or less on the *Sāṅkhya* line.

54. The *Guṇas* are *Sattva*, *Rajas* and *Tamas*. From the *Sattva* which is of the *Sattvic* type are accepted as resulting, *Āstikya*, undivided devotion to pure virtue and others.

Here in the second sentence, the first expression *Sattva* refers to the *Anataḥkarana* stated in stanza 53 above. *Āstikya* means that view where something positive is accepted as a reality, as opposed to negation or void alone being true, according to the Buddhists. *Asti* means "there is." Those who hold the view of "there is", are called *Āstikas* and their view is spoken of as *Āstikya*. Undivided devotion to pure virtue (*Suddhadharmaikaruci*).

55. From the *Sattva* of the *Rājasa* type (result) the characteristics like desire, anger, intoxication and others. Sleep, sluggishness, forgetfulness, suffering, deceit and others, on the other hand, (result) from (the *Sattva*) of the *Tāmasa* type.

Sluggishness (*Ālasya*); it means inertness, absence of activity. Forgetfulness (*Pramāda*).

56. Clarity of sense-organs, freedom from diseases, freedom from sluggishness and others, on the other hand, are generated from previous impressions. The body is of the nature of the Elements. Therefore it takes these qualities of theirs.

Clarity of sense-organs (*Prasannendriyatā*). Freedom from disease (*Ārogya*): it means health. Absence of sluggishness (*Anālasyatā*). Elements (*Bhūtas*). The body, being made of the Elements, takes up the various qualities of the Elements. Quality means also aspects.

57. (It takes up the quality of) sound, the sense-organ of hearing, porosity, distinctness, capacity to detect subtle things, and holes from *Ākāśa*. (It takes up the quality of) touch, the sense-organ of touch,

The sense-organ of hearing is an aspect of the Element *Ākāśa*. Porosity (*Suśiratā*). *Suśira* means pores. Distinctness (*Vaiviktya*). *Vivikta* means what is differentiated or kept distinct. Capacity to detect subtle things (*Sūkṣmaboddhṛtā*). *Sūkṣma* means what is fine or subtle. It means keenness and sharpness of intellect. Holes (*Bila*). That means cavity.

58. lifting, lowering and contraction, movement (in general), expansion—these five actions (and) dryness from *Vāyu*.

Dryness (*Rūkṣatā*). *Rūkṣa* is the opposite of *Sneha* (oily or wet).

59. *Prāṇa*, *Apāna*, similarly what are called *Vyāna*, *Samāna* and *Udāna*, *Nāga Kūrma* and *Kṛkara Devadatta* (and) *Dhanañjaya*—

Here various kinds of functions in the body are enumerated. *Prāṇa* etc., are called *Vāyus* and *Vāyu* means air or wind. From this it is wrongly assumed that *Prāṇa* etc. are various kinds of winds. *Vāyu* as an Element means a subtler stage in the evolution of matter before it reaches the stage of the material world that we are aware of. It is matter in that stage that functions as activity in the body, and according to the difference in the locus of the activity, it assumed different designations like *Prāṇa* and *Apāna*. As an Element in that stage of evolution, it is called *Vāyu*; also as a manifestation of the Element in the form of functioning in the body, it assumes different names like *Prāṇa* and *Apāna*. It is thus that both the Element as well as *Prāṇa* etc. are called *Vāyu*.

60. these ten modifications of *Vāyu*, (and) similarly, lightness, it takes up (from *Vāyu*). Of these, the foremost is *Prāṇa* which, occupying (the portion) below the navel-root,

Lightness (*Lāghava*). Of the ten kinds of *Vāyu* (as function in the body) what is called *Prāṇa* is the foremost and most important. Navel-root (*Nābhikanda*). *Kanda* means a root.

61. wanders in the mouth, in the two nostrils, in the navel in the heart-lotus, as the cause of the production of voice, inhaling, exhaling, cough etc.

Heart-lotus (*Hṛdayapaṅkaja*); heart has the shape of a lotus bud. In this stanza, the various positions in the body where *Vāyu* is called *Prāṇa* and the various function of *Prāṇa* are given. Inhaling (*Nisvāsa*). Exhaling (*Ucchvāsa*). Cough (*Kāsa*).

62. The *Apāna*, on the other hand, occupies the anus, the penis, waist, calf and abdomen, the navel-root, the pair of *Vañkṣaṇa*, thigh (and) knee.

Penis (*Medhra*). Waist (*Kaṭi*). Calf (*Janghā*). Abdomen (*Udara*). *Vañkṣaṇa* (Groin).

63. Its function is described as the excretion of urine, refuse etc. *Vyāna* abides in the eyes, ears, ankle, waist, and the nostrils.

Refuse (*Purīṣa*). Ankle (*Gulpha*).

64. And its function is to hold in *Prāṇa* and *Apāna*, to exhale them and to inhale them. *Samāna*, pervading the entire body along with Fire,

Hold in *Prāṇa* and *Apāna* (*Prāṇāpāna-dhṛti*). Exhale (*Tyāga*). Inhale (*Grahaṇa*). Fire (*Vahni*). It means only the Element called *Tejas* (a finer stage in the evolution of the matter), which forms one of the constituents of the body.

65. wandering in the *Nāḍis* numbering twenty seven thousand, (and) bringing the essence of what is eaten and what is drunk, properly (to the respective parts of the body), develops the body.

*Nāḍis* are certain fine lines in the body not perceptible to the eyes, which have a great importance in the functions of the body. There are 27,000 such *Nāḍis* in a human body. It is the *Samāna* that takes the essence of the food to the various parts of the body and that so develops the body.

66. - *Udāna* remains in the two feet, in the two arms, (and) in the joints of the body. Its function is described as lifting the body, death etc.

Lifting the body (*Dehonnayana*). Death (*Utkramaṇa*). Literally it means going away.

67. The five (*Vāyus*) beginning with *Nāga* remain depending on the skin and other *Dhātus*. Respectively, vomiting etc., winking (of the eyes) etc., sneezing etc.,

Skin (*Tvak*). *Nāga* remains in *Tvak*, *Kūrma* in *Soyita* (blood), *Kṛkara* in *Flesh* (*Māmsa*), *Devadatta* in *Medas* (fat) and *Dhanañjaya* in *Āsthi* (bones). These are the various *Dhātus*,

(which are seven primary components of the body; add *Rasa* and *Sukla* to the five already given). It is better to try to understand this Anatomy, rather than to ignore or belittle it as primitive. Vomitting (*Udgāra*). Winking (*Nimeṣa*). Sneezing (*Kṣuta*).

68. laziness etc., swelling etc.—their functions are described to be these. From *Tejas* on the other hand, the eyes, the colour, bile, digestion, brightness,

Laziness (*Tandrā*). Swelling (*Seṣha*). *Tejas*; the word used is *Agni*; both mean fire. Here it is the Element that is meant. Bile (*Pitta*). Digestion (*Pāka*). Brightness (*Prakāśatā*). It is the distinct glow on a person of striking looks that is meant here.

69. wrath, irresistibility, heat, vitality, personality, heroism, similarly intelligence—these he draws. From *Jala*, on the other hand, the sense-organ of taste,

Wrath (*Amarṣa*). Irresistibility (*Taikṣnya*). It is the quality of no one being able to stand against him. Heat (*Uṣman*). This is what produces perspiration in the body; the animal heat. Vitality (*Ojas*), already mentioned in stanza 36 above. Personality (*Tejas*). This is the glow that makes the personality striking. There was also *Prakāśatā* mentioned. *Prakāśa* is the soft glow that makes a person lovable, while *Tejas* is that glow which makes a man awe-inspiring. Heroism (*Sūratā*). Intelligence (*Medhāvitā*).

70. coldness, oiliness, fluidity, perspiration, urine etc., also softness—(these he draws). From *Prthivī*, the sense-organ of smelling, smell, steadiness, courage, and seriousness,

Coldness (*Saitya*). Oiliness (*Sneha*) as opposed to *Rūkṣatā* (dryness). Fluidity (*Drava*). *Prthivī*: the word used is *Bhūmi*; both mean earth. What is meant here is the final stage in material evolution, which we experience as the material world. Steadiness (*Sthairya*).

71. beard, hair on the head, nail, teeth, bones and others that are rough—(these he draws). (There are besides) those of the nature of *Vāta* and other *Dhātus*, and similarly of the nature of *Ākāśa* etc.

Rough (*Karkasa*). Bodies may be of *Vātaprakṛti*, *Pitta-prakṛti* and *Sleshmaprakṛti*. These are three other kinds of *Dhātus*, different from the seven-fold *Dhātus* mentioned in stanza 67 above. They may be rendered as *Vāta* (wind), *Pitta* (Bile) and *Sleshma* (phlegm). These are the three humours of the body. Where one or the other predominates, the body has that as the *Prakṛti* or nature. Another division of the body is as having *Ākāśa* etc. as the nature or *Prakṛti*. The word used is *Vyoma*; both mean ether or sky. The bodies have *Ākāśa*, *Vāyu*, *Tejas*, *Jala* and *Prthivī* as *Prakṛti* or nature. The bodies in the material world have *Prthivī* (earth) as the predominant factor. So they are *Prthivī-Prākṛti*. Similarly there are bodies with the other Elements as the *Prakṛti* or predominant factor. They are not in the material world of ours, but in worlds in subtler stages of evolution.

72. *Sattoika* (bodies) are of seven kinds, namely, the body of *Brahmā*, *Indra* and *Yama*, of *Varuṇa*, and then of *Kubera*, these of *Rṣis* (and) that of *Gandharvas*.

Another division of bodies according to predominance of the three *Guṇas*: *Sattva*, *Rajas* and *Tamas*, is given in this and the next two verses. *Brahmā* is the creator who created the *Prajāpatis* as mentioned in stanza 15 above. *Indra* is the Lord of the gods in *Svarga* (Heaven). *Yama* is the Lord of the Departed persons (*Pretas*) in the world of *Yama* (*Yama-loka*), the Purgatory. *Varuṇa* presides over the Watery region. *Kubera* is the Lord of the *Yakṣas* and other demi-gods. *Brahmā* presides over the region above and *Indra*, *Yama*, *Varuṇa* and *Kubera* preside over the regions of east, south, west and north respectively. *Rṣis* are those who have risen beyond the stage of the cycle of transmigration and who have taken up a permanent body to function in, for the help of humanity. It is such bodies that are meant here. *Gandharvas* are the celestial musicians, a kind of demi-gods.

73. *Rājasa* (bodies) are of six kinds, namely, that of *Pisācas*, similarly of *Rākṣasas*, of *Asuras*, of birds, of snakes, similarly the body of *Pretas* as the next.

*Pisācas*, *Rākṣasas* and *Asuras* are supernatural beings with evil nature, as distinct from *Gandharvas*. *Pretas* are the persons who have departed (*Preta*) from this world after death; they are supposed to take up a body to experience the fruit of their actions in this world during the life that was just extinct.

74. *Tamasa* (bodies) are of three kinds, namely, those of beasts, of fish (and) of elephants. Their definitions we do not state, fearing the enlargement of the book.

75. They speak of six limbs of the body, namely, the head, the two legs, similarly the two arms, and the waist. Then they enumerate even all the sub-limbs.

76. The seven skins, the seven *Kalās* that are covered with nerves, phlegm and *Jarāyu*, ripened with the Fires of *Kos'as*; they in between every seven *Dhātus*,

77. and becoming a boundary for the *Dhātus*, are accepted as similar to the core of the trunk (of a tree). The first (of the skins) is the supporter of flesh. In the flesh, *sirās*, similarly *Dhamanīs*

The seven kinds of skins (*Tvak*) are produced from blood resulting from the digestion of food. They are called *Bhāsini*, *Lohini*, *Sveta*, *Tāmrā*, *Vedini*, *Rohiṇi* and *Māṃsadhara*. The seven *Kalās* remain within the seven *Dhātus*, covered by nerves (*Snāyu*), phlegm (*Slesma*) and womb (*Jarāyu*); it is a particular essence of the *Dhātus*, hard like the core of the trunk of a tree, a sort of solidified *Rasa* (*Rasakleda*). They are ripened by the Fire of the *Kos'as* or sheaths in the body. Supporter of flesh (*Māṃsadhara*). This was given above as the last, in the inverse order.

78. and the nerve-currents grow like the root of lotus in marsh. The others are supporters of blood, fat, phlegm, excretion, bile and semen.

Nerve-currents (*Snāyusrotāṃsi*). *Sirās*, *Dhamants* and nerve-currents grow in the flesh. These six varieties have the six names given above in the inverse order. Thus *Rohiṇi* is the supporter of blood and *Bhāsini* is the supporter of Semen. *Sirās* and *Dhamants* have been explained above.

79 & 80. The *Dhātus* are seven, namely, skin, blood, flesh, fat, bone, phlegm, and semen. Of these,

skin has (already) been dealt with. Blood is produced from the essence of what is eaten when digested by the gastric fire. In this way, the rest of the *Dhātus* are produced by blood and others digested by the fire of their respective sheaths.

Skin has already been dealt with in stanza 77. Gastric fire (*Jātharavahni*). Here also, fire simply means what generates heat, what digests things. The fire of their respective sheaths (*Svasva-kbsāgni*). Each of these *Dhātus* has a sheath (*Kosa*).

81. What are designated the repositories are the abodes respectively of blood, phlegm, undigested food, bile, digested food, similarly air, and urine.

Repositories (*Āśaya*). Undigested food (*Āma*); digested food (*Pakva*). Air (*Marut*); here it does not mean the Element *Vāta*, but the air that is in the body.

82 & 83. For women there is an eighth, namely, the repository of the womb, in between the repositories of bile and digested food. The heart (made) of phlegm and blood that are pure, is a cavity of the form of a lotus, with its opening downwards, situated between the liver and the spleen. And, this is the locus of the sentient. When that (sentient) is covered with *Tamās*,

Repository of womb (*Garbhāśaya*); it means the womb-chamber. Made of phlegm and blood that are pure (*prasannā-bhyām kaphāsṛgghyām*). This is the composition of the heart. This is the locus of the sentient, i.e., it is the locus where the sentient *Brahman* becomes manifest. Here "the sentient" does not mean the *Jīva* or individual Self, since in Veda the heart is spoken of the locus of the Supreme *Brahman*. *Tamas* (the beginningless nescience).

84. (and) when that (heart, thereby) closes, (then) the *Ātman* sleeps, and when it opens, (the *Ātman*).



wakes. Sleep is of two kinds, as dream and deep sleep. If the external sense-organs

The natural way of translating the passage seems to be as "When that heart, covered with *Tamas*, closes". But I have translated the passage according to the interpretation of Kallinātha. When it opens, *i.e.*, when the heart opens. Wakes, *i.e.*, he is awake to the consciousness, "I am."

85. are dissolved in the heart, then the mind remains awake. Then it is called dream. If the mind is dissolved in the *Prāṇa*, then it shall be deep sleep for the *Ātman*.

If the external sense-organs alone are dissolved in the heart, then the mind remains awake and there is dream. When the mind too is dissolved, then there is deep sleep.

86. He in his own (*Sva*) *Paramātman* is dissolved (*Apīta*); therefore it is accepted that the *Ātman* is asleep (*Svapīti*). The two ears, the two eyes, the two nostrils, the mouth, the anus and the penis

Here the term *Svapīti* (sleeps) is interpreted, through the words *Sva* and *Apīti*. *Sva* means oneself and *Apīti* means "is dissolved." In the second half, the nine currents through which dirt is taken out of the body are mentioned.

87. are the nine currents of the embodied (person), that carry dirt outside. For women there are three additional ones: two in the two breasts and (one) in the sex-organ for blood.

Blood means only the menstrual discharge. The source of this discharge and of the milk in the breast is the same. So these three currents take out "blood."

88. Bone, nerves, *sirā*, flesh—abiding in these are sixteen *jālas*. There are two *kūrcas* in the two hands, in the two feet, in the neck and in the penis.

*Jāla* (lit. a net). *Kūrca* (knot).

89. On the two sides there are the four flesh-threads of the spinal columns. There are five *svanīs* in the head, and two are accepted in the tongue and in the (sex-) sign.

Flesh-threads (*Māmsarajju*). *Svanī* (lit. a needle). Sex-sign; this is the usual way of expression in Sanskrit; *Līṅga* is the word, which means "mark" or "sign".

90. The aggregate of bones are accepted either as fourteen or as eighteen. The number of bones in the body is three hundred and sixty.

91. *Valayas*, *Kapalas*, *Rucakas*, *Taruṇas*, *Nalakas*—learned men speak of the bones as of five kinds thus.

*Valaya* means circular. *Kapāla* means skull, *i.e.*, skull-like, bowl-like. *Rucaka* means sharp. *Taruṇa* means tender, bending. *Nalaka* means long. This is the division of the bones according to shape.

92. On these Dhanvantari has spoken of only three hundred bones. Here there are two hundred and ten bone-joints.

Dhanvantari is the first teacher of *Āyurveda* or the science of life, *i.e.*, medical science.

93. *Korakas*, *Prataras*, *Tunna*, *Svanīs*, *Ulūkhalas*, *Samudgas*, *Maṇḍalas*, *Saṅkhāvartas*, *Vaya-stuṇḍas*—

*Koraka* means bunch or buds. *Pratara* means cross-wise. *Tunna* means interwoven. *Svanī* means stitched. *Ulūkhala* means a mortar: resembling that. *Samudga* means covered, and here *Samudga* means resembling a covered box. *Maṇḍala* means spherical. *Saṅkhāvarta* means curving like a conch-shell. *Vaya-stuṇḍa* means the beak of a bird, *i.e.*, resembling that. These are the forms of the various bone-joints.



94. thus have been enumerated the bone joints by the great Seers as eightfold. The joints of *Pesis*, *neves* and *sirās* are accepted as two thousand.

Great Seers (*Munindra*). *Pesi* is muscle.

95. There are nine hundred Nerves. Nerves are accepted as of four kinds—these with *Pratānas*, cavities, *Kaṇḍaras*, similarly extended.

*Pratāna* (expansion). Cavities (*Suśiras*). *Kaṇḍaras* (sinews). Extended (*Prithula*), i.e., spread out. *Pratāna* must be expansion in area and *Prithula* must be extension in size.

96. Just as a boat in water becomes capable of supporting immense weight when tied up with many ropes, similarly, the body (is also such) when tied up with hundreds of nerves.

97. The learned men speak of five hundred *Pesis*, as abiding in the body. For women there are twenty additional ones; of these ten are in the two breasts.

In the two breasts (*Stanayoh*).

98. In youth they expand. Ten are in the sex-organ. Of these, on the other hand, two extend inwards; two outwards; three are in the passage to the womb.

Sex-organ (*Yoni*). Are in the passage to the womb (*Garbhamūrgagāh*).

99. The sex-organ is of the form of the navel of a conch, with three curves. Of these in the third curve, there is the womb-bed, between the repositories of bile and of digested food.

Navel of a conch (*Saṅkhanābhi*). With three curves (*Tryāvarta*). Womb-bed (*Garbhasaṃyā*).

100. There, there is a *Pesi*, similar to the fish called *Rohita*. Three (*Pesis* here) are accepted as admitting the semen and the blood and as closing (the womb).

101. There are twenty nine lakhs, fifty thousand, nine hundred and fifty six *sirās* and *Dhamanīs* (29, 50, 956).

102. There are ten primal *sirās*, which carry the vitality (and) abiding in the heart; two *Āṅgulas*, a fraction of an *Āṅgula*, a *Yava*, similarly a fraction of a *Yava*.

Primal *sirās* (*Mūlasirā*). Vitality (*Ojas*). *Āṅgula* (lit. finger) is a measure of length or width; fraction of an *Āṅgula* (*Āṅguladala*). *Yava* is a sixth of an *Āṅgula*. They grow narrower and narrower.

103. Going like the *sīvanīs* of the leaf of a tree, when they spread and break up, then they are seven hundred in number.

104. Of them, two abide in the tongue (and) the two are the cause of speech and the cognition of taste. Two (abide) in the sense-organ of smelling, as cognising smell. Two (abide) in the eyes as producing winking and opening.

Winking and opening (*Meṣonmeṣa*).

105. Two of them (abide) in the ears carrying the sound; so is said by Sārṅgin. The *dhamanīs* carrying the essence are spoken of as twenty four.

Sārṅgin, i.e., Sārṅgadeva, the author himself. This is a common way of giving the author's own view in the third person. Carrying the essence (*Rasavāhinī*).

106. Like fields by moats, by them is developed the body. They are fixed in the navel, like the spokes in the navel of a wheel.

Navel of a wheel (*Cakranābhī*).

107. Ten extend upwards, ten downwards and four sideways. Those that extend upwards reach the heart and then (each) splits up into three again.

108. Two and two (among them) send out *Vāta*, *Pitta*, *Kapha*, *Rakta* (and) *Rasa*. Among them two and two cognise sound, colour, taste (and) smell.

109. Two and two accomplish speech, shouting, sleep, waking, and weeping. Two let flow the semen in men, but breast-milk in women.

Speech (*Bhāṣaṇa*) ; shouting (*Ghoṣa*).

110. Those extending downwards too are of three kinds, and they abide separately in the repository of digested food. Among them the first ten operate *Vāta* etc. as before.

Repository of digested food (*Pakvāsaya*).

111. Two *Dhāmanīs* carry the food eaten, by depending on water ; two (carry) water, urine (and) strength. They (carry) the menstrual discharge of women.

By depending on water : there must be water element also for these *Dhāmanīs* to carry it. Strength (*Bala*). Menstrual discharge (*Ārtava*).

112. Two send out currents ; two, in association with the gross *Āntra*, (send out) excretion. Eight deposit perspiration. Those extending sideways are of various kinds.

Currents (*Srotāṇsi*). *Āntra* (intestines). Excretion (*Sakṛt*).

113. Their faces are in the skin pores, for the sake of sending out perspiration. And (they) admit the essences produced by smearing oil etc.

By smearing oil on the body, the essence of the oil is admitted into the system through these nerves with their faces or ends in the skin pores.

114. The *Marmas* which are the loci of life, are known as one hundred and seven. There are three and a half crores of hairs on the body. Beard and hair on the head are three lakhs.

*Marma* is a vital point in the body, by a hit on which even death may result. There are many such points in the system.

115. Along with currents, *sirās*, beards and hair on the head, the number of the hairs is spoken of as fifty four crores and sixty seven and a half

116. lakhs. Now is given the measure of water etc., in the joints (of hair etc.). There are known ten handfuls of water ; of essence there are nine handfuls.

Measure of water etc., in the joints of hair etc., (*saṃhitā-mānam jālādeḥ*). *Samhitā* means joint and Kallinātha explains it as the joints of hair etc.

117. There are eight (handfuls) of blood, seven of excretion, but six of phlegm ; there are five handfuls of bile, four of urine, three

118. of *Vasā*, two of fat : but of marrow, one handful is accepted. Marrow in the head is half a handful ; strength which is the essence of phlegm, is also the same.

Excretion, (*Purīṣa*). *Vasā* is a fatty matter like *majjā* and *medas*. Strength (*Bala*). Essence of Phlegm (*Śleṣmasāra*).

119. Thus is a brief statement of the sub-limbs. But for details on this point, let the learned men refer to the *Adhyātmaviveka* written by us.

The work called *Adhyātmaviveka* is not now known. "By us": this is the authors' "we", so common in Sanskrit.

120. Between the anus and the (sex-)mark, there is the *Cakra* named *Ādhāra*; with four petals. Supreme bliss, similarly natural bliss, heroic bliss (and)

121. yoga bliss—here, these (respectively) are the fruits of the (four) petals beginning with the one in the north-east corner. In the *Ādhāra*-lotus there is *Kuṇḍalīnī*, which is the *Brahman*-Power.

From here, the *Cakras* are dealt with. *Cakra* is a disc-like or wheel-like position in the human system; these *Cakras* have some petals or spokes, differing in number for each. *Ādhāra* means support. These fruits enumerated are the fruits of the self (*Jīva*) contemplating on them at the time of birth. From the front clock-wise are the four points, namely East, South, West and North, and the four intermediate points, namely, South-East, South-West, North-West and North-East. North-East is *Isāna* (the position presided by *Śiva*). The other four points of this *Cakra* will be South-East, South-West and North-West. And their fruits are natural bliss, heroic bliss and yogic bliss. The four terms are: *Paramānanda*, *Sahajānanda*, *Vīṇānanda*, and *Yogānanda*.

*Kuṇḍalīnī* is a *Nāḍī*. It is accepted as the *Brahman*-Power itself. *Kuṇḍalīnī* literally means coiling like a serpent. It is the power of the immutable, non-active *Brahman*, in the form of beginningless 'nescience', which enables Him to assume the role of agent etc. This power in tangible form becomes the coiled *Kuṇḍalīnī*.

122. This, made straight (erect) up to *Brahmarandhra*, is the giver of immortality. The *Cakra Svādhiṣṭhāna* is at the root of the (sex-)mark, with six petals. And of this,

*Brahmarandhra* is a pore at the top of the *Nāḍī* called *Suṣumnā*. Made straight: this coiled *Kuṇḍalīnī* can be made

straight through the Yoga practice and then the person attains immortality.

123. the fruits of petals beginning with the East are spoken of respectively as modesty, cruelty, destruction of haughtiness (and) stupefaction; after that,

Modesty (*Prasraya*). Cruelty (*Krūrātā*). Destruction of haughtiness (*Garvanāsa*). Stupefaction (*Murchā*).

124. there is want of consideration (and) absence of confidence. This is the abode of the potency that produces *Kāma*. In the navel there is the *Cakra* designated *Maṇipūṛaka*, with ten petals.

Want of consideration (*Avajñā*). Absence of confidence (*Avisvāsa*). Potency that produces *Kāma* (*Kāmasakti*): this is the power exhibiting itself as sex passion.

125. Here there are (as fruit) sleep, thirst, jealousy, similarly meanness, shyness, fear, mercy, stupefaction, then dirt, sadness,

Sleep (*Suṣupti*). Thirst (*Tṛṣṇā*). Jealousy (*Īrṣyā*). Meanness (*Piṣunatā*). Shyness (*Lajjā*). Fear (*Bhaya*). Mercy (*Ghṛṇā*). Stupefaction (*Moha*). Dirt (*Kaṣāya*). Sadness (*Viṣāditā*).

126, 127. respectively in the eastern and other petals. This, on the other hand, is the seat of the Sun. In the heart is the *Anāhata Cakra*, the place for the worship of *Śiva* of the form of *Prāṇava*. This is accepted as having twelve petals. Destruction of shakiness, manifest discrimination, also sympathetic nature,

Of the Sun: of the *Prāṇa* called the Sun. *Śiva* of the form of *Prāṇava* (*Sivasya prāṇavākṛteḥ*). *Śiva* is the Supreme Lord; *Prāṇava* is the syllable *Om*. Destruction of shakiness (*Laulyapraṇāsa*). Manifest discrimination (*Prakāṣa vitarkaḥ*). Sympathetic nature (*Anutāpitā*).

128. hope, brightness and thoughtfulness, longing, then sense of equality, haughtiness, defectiveness, discrimination, similarly conceit—

Hope (*Āsā*). Brightness (*Prakāśa*). Thoughtfulness (*Cintā*). Longing (*Samīhā*). Sense of equality (*Samatā*). Haughtiness (*Dambha*). Defectiveness (*Vaikalya*). Discrimination (*Viveka*). Conceit (*Ahaṅkārti*).

129. these respectively are the fruits of the *Ātman* abiding in the eastern and other petals. In the throat is the *Visuddhi* (*Cakra*), which is the seat of *Bhārati*, with sixteen petals.

*Bhārati* : *Sarasvatī*, the Goddess of learning. *Praṇava* : the syllable *Om*.

130. There, *Praṇava*, *Udgītha*, the syllables *Humphaṭ*, *Vaṣaṭ*, then *Svadhā*, *Svāhā*, *Namaḥ*, ambrosia, the seven *Svaras* beginning with *Ṣaḍja*, poison—

*Udgītha* : a portion of the *Sāmaveda*. The syllable *Humphaṭ* : this is uttered in making offerings at sacrifices to the gods. *Vaṣaṭ* is another sound uttered in making such offerings. *Svadhā* is uttered when an offering is made to the departed persons (*Pitṛs*). *Svāhā* is uttered when anything is offered to the gods. *Namaḥ* is uttered in salutation; the word means salutation. Ambrosia (*Amṛta*). The seven *Svaras* are what will be described in the next section and well known in Indian music. *Ṣaḍja* is the first of them. Poison (*Viṣa*).

131. these are the sixteen fruits when the *Ātman* abides in the eastern and other petals. There is the *Cakra* called *Lalanā* in *Ghaṇṭikā*, with twelve petals.

*Ghaṇṭikā* : root of the tongue.

132. Intoxication, respect, then love, sorrow, suffering and avarice, dissatisfaction, confusion, wave, devotion, joy and obstructedness—

Intoxication (*Mada*). Respect (*Māna*). Love (*Sucha*). Sorrow (*Soka*). Suffering (*Kheda*). Avarice (*Lubdhātā*).

Dissatisfaction (*Arati*). Confusion (*Sambhrama*). Waves (*Ūrmi*). The six kinds of waves are hunger (*Bubhuksā*), thirst (*Pipāsā*), sorrow (*Soka*), stupefaction (*Moha*), old-age (*Jarā*), death (*Mṛti*). They abide in the *Prāṇa*, *Buddhi* (intellect) and Body. Devotion (*Sraddhā*). Joy (*Toṣa*). Obstructedness (*Uparodhitā*).

133. these are the fruits in the petals beginning with the eastern in the *Lalanā Cakra*. In the middle of the eye-brows there is the *Cakra* designated *Ājñā*, with three petals. But their fruits

134. are accepted as the presence of *Sattva*, *Rajas* and *Tamas*, respectively. Then too, there is the *Manas'-Cakra* with six petals. But the fruits

135. are sleep, the experience of taste, smell, the cognition of colour, touch (and) cognition of sound, in the petals beginning with the eastern.

*Sattva*, *Rajas* and *Tamas* are the three *Guṇas* constituting the world in differing proportion, and the difference in natures is due to this difference in their proportion.

Sleep (*Svapna*). Experience of taste (*Rasopabhoga*). Smell (*Ghrāṇa*). Cognition of colour (*Rūpopalambhana*). Touch (*Sabdabodha*). Cognition of sound (*Sabdabodha*).

136. Then too, there is the *Cakra* with sixteen petals, called *Soma Cakra*. In the sixteen petals of this are placed the sixteen *Kalās*.

*Kalās* : the parts of the moon.

137. Mercy, patience, straightforwardness, courage, non-attachment, steadiness and happiness, contempt, heaps of horripilation, tears (arising) out of contemplation, then perseverance,

Mercy (*Kṛpā*). Patience (*Kṣamā*). Straightforwardness (*Ārjava*). Courage (*Dhairya*). Non-attachment (*Vairāgya*). Steadiness (*Dhṛti*). Happiness (*Sanmāda*). Contempt (*Hāsyā*). Heaps of horripilation (*Romāṇcanicaya*). Tears (*Asru*). Contemplation (*Dhyāna*). Perseverance (*Sthiratā*).

138. majesty, industry, purity, generosity, one-pointedness—these fruits arise respectively for the *Ātman* abiding in the petals beginning with the eastern.

Majesty (*Gāmbhīrya*). Industry (*Udyama*). Purity (*Acch-  
atva*). Generosity (*Audārya*). One-pointedness (*Ekāgratā*).

139. But in the *Brahmarandhra* there is the *Cakra* with a thousand petals, which supports ambrosia. That develops the body with the currents of the showering of ambrosia.

Which support ambrosia (*Sudhādhara*). Currents of the showering of ambrosia (*Sūdhāsāradhārā*).

140. The self, abiding in the eastern, in the eighth and in the eleventh, similarly in the twelfth petals of the *Anāhata (Cakra)* procure the development of music etc.;

Now the purpose of introducing the point of the *Cakras* is given. If the *Ātman* (the Self) abides in some of the *Cakras* or some petals of the *Cakras*, the man attains to proficiency in music. At other positions there is obstruction to musical attainments. These positions are enumerated here. The *Ātman* abiding in a position means: the *Ātman* contemplating such positions at the time of birth.

141. by the fourth, sixth and the tenth petals (of the *Anāhata Cakra*), music etc., are destroyed. But the eighth and other petals of the *Visuddhi (Cakra)*, when depended upon,

142. give attainments in music etc. The sixteenth (petal of this) is its destroyer. But in the *Lalanā (Cakra)*, the tenth and the eleventh petals give attainment;

143. they know the first, fourth and fifth petals as the destroyer. The Self abiding in the *Brahmarandhra*, as if plunged in ambrosia,

144. becomes satisfied (and) shall attain music and other things to be accomplished with great excellence. Abiding in the remaining petals of these and in other *Cakras*,

145. the Self shall never attain accomplishment in music etc. Two fingers above the *Ādhāra (Cakra)*, two fingers below the penis,

Two fingers (*Dvyāṅgula*). Penis (*Mehana*).

146. there is the *Dehamādhya*, shining like molten gold. There abides the slender *Agnisikhā*. Nine fingers (removed) from that *Cakra*,

*Dehamādhya*: the middle part of the body. *Agnisikhā* Literally flame of fire.

147. there is the root of the body, four fingers in height and in length. Ancient people called its name as *Brahmagranthi*.

Root (*Kanda*). Height (*Utsedha*). Length (*Āyāma*).

148. But in its middle is the *Nābhicakra* located with twelve petals, like a spider abiding among the cob-webs. There this *Jīva* wanders.

*Nābhicakra*: the Navel-wheel. *Jīva*, the living individual Self, the *Ātman*.

149. The *Jīva* ascends through the *Suṣumnā* to the *Brahmarandhra* and descends (from it) accompanied by the *Prāṇa*, like a juggler on a rope.

*Prāṇa*: the *Prāṇavāyu*. Like a juggler on a rope: as a juggler ascends to the top of an erect rope and comes down it.

150. The *Nāḍis* around *Suṣumnā*, which extend from the root as far as the *Brahmarandhra*, make the root (the *Brahmagrandhi*) into a *Kanda*, along with the branches expand the body.

Root (*Kanda*) mentioned in stanza 147 above. *Kanda*: Kallinātha explains the word to mean "body". *Simhabhūpāla* has the reading *Kroḍhīkṛtya* which means "having assembled together," for *Kandīkṛtya* (making into a *Kanda*).

151. And they are very innumerable. Of them the chief have been spoken of as fourteen: *Suṣumnā*, *Idā* and *Pīṅgalā*, *Kuhū*, then *Sarasvatī*,

152. *Gāndhārī*, and *Hastijihvā*, *Vāruṇī* and *Yasasvinī*, *Viśvodarā*, *Sāṅkhiṇī*, then *Pūṣā*, *Payasvinī*,

153. (and) *Alambusā*. Among them, the first three are accepted as still more important. Of the three, *Suṣumnā* is the foremost, having *Viṣṇu* as the Deity, (and) abiding on the Path to Beatitude.

Having *Viṣṇu* as the Deity (*Vaiṣṇavi*). Abiding on the path to beatitude (*Muktimārgagā*). *Simhabhūpāla* explains the terms as "giver of beatitude", or as "the seat of the *Ātman*" in so far as *Ātman* is of the form of beatitude.

154. Remaining in the middle of the *Kanda*, *Idā* is on its left side; then on the right side is *Pīṅgalā*. The Moon and the Sun wander in the *Idā* and in the *Pīṅgalā*,

*Kanda* (root) mentioned in stanza 147 above.

155. who respectively are the causes of the passage of time. *Suṣumnā* is the destroyer of the time.

But *Sarasvatī* and *Kuhū* remain on either side of *Suṣumnā*.

The Sun and the Moon who wander in the two *Nāḍis* cause the lapse of time. From this verse onwards, the position of the other *Nāḍis* is described, relative to each other.

156. In the back and in the front of *Idā* remain *Gāndhārī* and *Hastijihvā*. *Pūṣā* and *Yasasvinī* remain in the back and in the front respectively of *Pīṅgalā*.

157. *Viśvodarā* is in the middle space between *Kuhū* and *Hastijihvā*. *Vāruṇī* is accepted as located between *Kuhū* and *Yasasvinī*.

158. *Payasvinī* occupies the middle of *Pūṣā* and *Sarasvatī*. *Sāṅkhiṇī* remains between *Gāndhārīkū* and *Sarasvatī*.

159. *Alambusā* is in the middle of the root. Of these, *Idā* and *Pīṅgalā* (extend) as far as the end of the left and the right nostrils respectively. *Kuhū* in the front (extends) up to the penis.

"Root" is the *Brahmagrandhi* mentioned in stanza 147. From this stanza onwards the location of the *Nāḍis* in the body is described.

160. *Sarasvatī* (extends) upwards up to the tongue. *Gāndhārī*, remains up to the back. Up to the left eye (and) up to the toes of the left foot, on the other hand, remains

161. *Hastijihvā*. But *Vāruṇī* pervades the whole (body). Then *Yasasvinī* remains from the toe up to the right foot. *Viśvodarā* is in the entire body.

162. *Sāṅkhiṇī* (extends) up to the end of the left ear. But *Pūṣā* (extends) up to the right eye.

*Payasvinī*, on the other hand, extends up to the limit of the right ear.

163. *Alambusā* remains covering the end of the anus. But in a body of this nature, covered with heaps of dirt,

Dirt (*Mala*).

164. wise people accomplish (both) enjoyment and beatitude through (proper) means. Of these, enjoyment comes from the contemplation of (*Brahman*) with attributes, but beatitude is from (the contemplation of *Brahman*) without attributes.

Even though the body may be the seat of much of impurity and sin yet through proper methods, men can attain enjoyment and final release through this same body. The non-pessimistic attitude to life may be noted. "Of these": as between enjoyment and beatitude. Contemplation of *Brahman* with attributes: the literal translation will be "contemplation associated with attributes (*Saguṇād dhyānāt*). Contemplation of *Brahman* without attributes: contemplation not associated with attributes (*Nirguṇād dhyānāt*).

165. Contemplation, which can be accomplished only by those with one-pointed mind, is not easy to achieve for men. Therefore, here the illustrious *Anāhata Nāda*, the easy means,

One-pointed mind (*Ekāgracitta*). Illustrious (*Srīmat*). Contemplation of *Nāda* is an easier means for enjoyment and release, than contemplation of *Brahman*, either with attributes or without attributes.

166. the sages contemplate upon, along Paths instructed by the teachers. Even that (*Anāhata Nāda*), being devoid of (aesthetic) beauty does not afford enjoyment to the mind of men.

Devoid of aesthetic beauty (*Raktivihna*). Does not afford enjoyment (*Na manorañjakah*).

167. Therefore we describe the production of *Āhata Nāda*, which create the entire music through the medium of *Sruti* etc., which gives enjoyment to the world, which destroys the worldly misery, also how (the *Āhata Nāda*) is the cause of *Sruti* etc.

Here it is suggested that music is the highest means to the attainment of man's supreme goal. *Āhata* means "beaten", i.e., that sound which is subject to modifications, the audible sound, the articulate sound. *Anāhata* is what is not beaten, what is immutable, the pure sound which is the cause of the world. It is inarticulate, it is inaudible.

### III. NĀDA, SRUTI AND SVARA

1. We worship the *Nāda-Brahman*, the life of all beings, transformed in the shape of the world, the sentence, the bliss.

Vedāntins of the Advaita persuasion consider the world as a transformation of the Supreme *Brahman*. According to the philosophy of music which is identical with what is accepted by the Grammarians and the Tantrics, what is at the root of the phenomenal world is the Ultimate *Nāda*. They call this *Nāda-Brahma*.

2. Through the worship of *Nāda* are the gods, namely, *Brahman*, *Viṣṇu* and *Maheśvara*, truly worshipped, in so far as they are of the nature of that (*Nāda*).

*Brahmā*, *Viṣṇu* and *Śiva* are forms of *Nāda* and as such, when *Nāda* is worshipped, these Deities are also worshipped.

3. This *Ātman*, having a desire to speak, stirs the mind. The mind strikes the fire abiding in the body. That (fire) strikes the wind.

In this and in the next, the process of the production of sound is explained. Mind (*Manas*). Fire (*Vahni*). Wind (*Māruta*).

Fire and wind are the subtler constituents of the body, the earlier stages in material evolution.

4. Then that (wind) abiding in the *Brahmagrandhi*, rising along the upward paths manifests the sound successively in the navel, the heart, the throat, the head and the mouth.

*Brahmagrandhi* is the point in the body at which the two *Nādis Idā* and *Pīṅgalā* meet *Suṣumna*. Navel (*Nābhi*). Heart (*Hṛt*). Throat (*Kanṭha*). Head (*Mūrdhā*). Mouth (*Āśya*).

5. *Nāda*, occupying the five positions, assumes respectively five names as very subtle and subtle, developed, undeveloped, and artificial.

In the Navel, *Nāda* is very subtle (*Atisūkṣma*); in the heart, it is Subtle (*Sūkṣma*); in the throat, it is developed (*Puṣṭa*); in the head, it is undeveloped (*Apuṣṭa*); in the mouth, it is artificial (*Kṛtrima*). *Puṣṭa* is also called *Vyakta* (manifest) and (*Apuṣṭa*) is also called *Avyakta* (unmanifest).

6. They understand the sound *Na* as the synonym of *Prāṇa* (and) the sound *Da* as fire. Therefore, being produced by the conjunction of *Prāṇa* and fire, *Nāda* is (so) called.

*Nāda* is so called because it is produced by the conjunction of *Na* (*Prāṇa*) and *Da* (fire).

7. In ordinary usage on the other hand, it is of three kinds; it is called *Mandra* in the heart, *Madhya* in the throat (and) *Tāra* in the head; and each succeeding one is double (the previous).

Ordinary usage (*Vyavahāra*). That means in actual singing. *Mandra* is the lowest; *Mandra* means "low". It is the deep tone. *Madhya*; medium. *Tāra*: very high. The seven *Svaras* will be explained presently. Here the *Sa* of the lowest scale (*Mandra*) and in the next higher (*Madhya*) will have the ratio of 1 : 2 in point of pitch; the *Sa* of the highest scale (*Tāra*) will be

then represented by 4. The same ratio is held by the other *Svaras* in the three scales.

8. It has twenty-two varieties. They are accepted as *Śruti*, since they are heard (from the root *Śru* to hear). In the heart, united to the upward *Nādi* there are accepted twenty two *Nādis*,

9. which are placed cross-wise. In these, there are produced the same number of *Śrutis* through the impact of wind, each succeeding one being higher and higher in pitch (than the previous).

It, i.e., the *Nāda* produced in the heart, (*Mandra*), in the throat (*Madhya*) or in the head (*Tāra*), has twenty two varieties. That means there are twenty two *Śrutis* in each of the three scales, *Mandra*, *Madhya* and *Tāra*. Each of these varieties is called a *Śruti*, since it is heard (from the root *Śru*, to hear). These twenty two *Śrutis* are produced in each of the three positions (Heart, Throat and Head) on account of twenty two *Nādis* in each of these three positions strung in different pitches.

10. In this way there are accepted twenty two *Śrutis* in the throat, as also in the head. For the sake of clarity, we illustrate them by two *Vināś*.

11. Two *Vināś* have to be adjusted equally, so that their *Nādas* will be equal (to each other). On these two (there must be) twenty two strings separately. Of them, the first

12. must be made as having the lowest possible sound; the second must be made to have a slightly higher sound, without any intermediate sound (possible), since no sound could be heard in between these two *Śrutis*.

A string can produce a sound only when strung within certain definite limits. If it is loosened below that limit, no sound can be produced by that string. They must be strung in such a



way that in between any to strings, an intermediate position is not possible.

13. They will be higher (each succeeding one) than from each preceding and still preceding one. The *Nāda* produced from them are accepted as *Śrutis*. In the two *Vīṇās*, the *Svaras* must be fixed. There *Ṣadja* with four *Śrutis*,

14. must be fixed on the fourth string. Then *Rṣabha*, with three *Śrutis* (must be fixed) on the third from the fifth. Then *Gāndhārā* with two *Śrutis*.

15. (must be fixed) on the second from the eighth. After that, *Madhyamā* with four *Śrutis* must be on the fourth from the tenth. After that, *Pañcamā* with four *Śrutis*

16. (shall be) from the fourth from the fourteenth. Then *Dhāivata* with three *Śrutis* (shall be) on the third from the eighteenth. Then *Niṣāda* with two *Śrutis*

17. (shall be) on the second from the twenty first. Of them, this shall be one constant *Vīṇā*. But the second shall be the variable *Vīṇā*. On this, on the other hand, the strings shall be moved.

The positions of the seven *Svaras* have to be fixed in the following positions among the twenty two: 4; 4+3 (7); 7+2 (9); 9+4 (13); 13+4 (17); 17+3 (20); 20+2 (22). Keep the strings on this *Vīṇā* as constant without being disturbed.

18. On this the wise people should bring the seven *Svaras* on the strings just preceding their own position (on the previous *Vīṇā*). On this variable *Vīṇā*, then, these (seven) *Svaras*, in relation to the constant *Vīṇā*,

19. shall be one *Śruti* lower. The other (succeeding) movements are (to be carried out) in this way.

By the mingling of the two *Śrutis*, the *Ga* and the *Ni* abiding on the variable *Vīṇā*, in this (second movement)

In the variable *Vīṇā*, after comparing the *Śrutis* on both, the strings should be slightly loosened, so that the 4th string, which was originally strung to the pitch of the 4th string on the constant *Vīṇā*, i.e., the position of *Sa*, would now be strung to the pitch of the 3rd string on the constant *Vīṇā*. Then the *Ri* string will be strung to the pitch of the 6th string, *Ga* to that of the 8th, *Ma* to that of 12th, *Pa* to that of 16th, *Dha* to that of 19th and *Ni* to that of 21st on the constant *Vīṇā*. In the next movement or variation, they will be strung to the pitch of 2nd, 5th, 7th, 11th, 15th, 18th and 20th. In the third movement or variation, they will be strung to the pitch of 1st, 4th, 6th, 10th, 14th, 17th and 19th. Only one more movement or variation is possible, where they will be strung to the pitches of one *Śruti* below the lowest on the constant *Vīṇā* then to the 3rd, 5th, 9th, 13th, 16th and 18th on the constant *Vīṇā*. The chart on p. 50 will make the variations clear. Here the *Svaras* marked above the line represent the pitch of the *Svara* on the constant *Vīṇā* and those marked below the line represent the pitch of the *Svaras* on the variable *Vīṇā* in the normal position and in the four variations.

20. joins respectively, the *Ri* and the *Dha* abiding on the *Dhruva Vīṇā*. In the third movement, the *Ri* and the *Dha* (of the variable *Vīṇā*) will enter the *Sa* and the *Pa* (of the constant *Vīṇā*).

21. But in the fourth (movement), *Sa*, *Ma* and *Pa* (of the variable *Vīṇā*) enter the *Ni*, *Ga* and *Ma* (of the constant *Vīṇā*) respectively. In this way there are four movements in the twenty two *Śrutis*.

It would be found that in the chart (second variation) on p. 50 *Ga* and *Ni* in the variable *Vīṇā* coincide with *Ri* and *Dha* on the constant *Vīṇā*; similarly in the third variation, *Ri* and *Dha* on the variable *Vīṇā* coincide with *Sa* and *Pa* on the constant *Vīṇā*; in the fourth variation, *Sa*, *Ma* and *Pa* on the variable *Vīṇā* coincide with *Ni*, *Ga* and *Ma* on the constant *Vīṇā*. It must be understood that the zero at the bottom is the final 22 of the still lower scale. That is why *Sa* is spoken of as coinciding with *Ni*.

																						1. Normal position	
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
				Sa			Ri		Ga				Ma				Pa			Dha		Ni	
				Sa			Ri		Ga				Ma				Pa			Dha		Ni	
																						2. First variation	
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
			Sa				Ri		Ga				Ma			Pa			Dha		Ni		
												Ma				Pa				Dha		Ni	
																						3. Second variation	
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
			Sa				Ri		Ga				Ma			Pa			Dha		Ni		
											Ma				Pa			Dha		Ni			
																						4. Third variation	
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
				Sa			Ri		Ga				Ma			Pa			Dha		Ni		
											Ma				Pa			Dha		Ni			
																						5. Fourth variation	
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
Sa				Sa			Ri		Ga				Ma			Pa			Dha		Ni		
			Ri										Pa			Dha			Ni				

22. When (the *Sruti* of the variable *Vijra*) is mingled with the *Sruti* of the constant *Vijra*, its particular pitch is distinctly ascertained. But, further lowering (of the *Sruti*), beyond this, shall not be carried out since that will destroy aesthetic beauty.

These movements or variations have no other value than to test the pitch of the strings, to see that the twenty two strings are tuned to regularly ascending pitches with no intermediate *Srutis* possible between any two of them. There can be aesthetic quality, (*raṣṭyaktava*) in a sound only under certain conditions, i.e., only when that sound can develop into a *Svara*. What is meant by a *Svara* will be explained below (24th and 25th stanzas). The first *Sruti* was selected as the lowest possible in point of pitch and *Sa* was fixed on the fourth. In the fourth movement, *Sa* has gone below this first *Sruti*; that means, that *Sruti* cannot develop into a *Svara*, and as such it ceases to have the aesthetic quality. *Sa* in the fourth movement was spoken of as coinciding with *Ni* in the case of there being a lower scale of twenty two *Srutis*; in this case, *Sa* should not be moved below *Ni*, since that will be included in the lower scale. That is why there is no fifth move, prescribed.

23. The *Svaras* are produced from the *Srutis*. *Saḍja*, *Rṣabha*, *Gāndhārā*, *Mādhyaṃgā*, *Pāñcama* and *Dhaivata*, then *Niṣāda*—thus they are seven.

The seven *Svaras* are produced from the twenty two *Srutis*. That means that *Sa* is produced from the first four *Srutis*, *Ni* from the next three and so on.

24. Their other names are accepted as *Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha* and *Ni*. What is produced immediately after a *Sruti*, what is soft, what is of the form of resonance,

25. what gives aesthetic joy to the mind of the hearer, that is called a *Svara*. Now, in this way, let the cause of the *Svara* be the fourth *Sruti* etc.

When we strike a string string to a certain pitch, with our finger, a sound is produced; but that does not stop there; a continuous series of sounds are produced in the same pitch on the string



Normal position	First variation	Second variation	Third variation	Fourth variation
1. Normal position	2. First variation	3. Second variation	4. Third variation	5. Fourth variation
0 1 2 3 4 5 6 7 8 9 Ga	0 1 2 3 4 5 6 7 8 Ga	0 1 2 3 4 5 6 7 8 Ga	0 1 2 3 4 5 6 7 8 Ga	0 1 2 3 4 5 6 7 8 Ga
Sa	Sa	Sa	Sa	Sa
Ri	Ri	Ri	Ri	Ri
Ga	Ga	Ga	Ga	Ga
Ma	Ma	Ma	Ma	Ma
Pa	Pa	Pa	Pa	Pa
Dha	Dha	Dha	Dha	Dha
Ni	Ni	Ni	Ni	Ni
21 22	21 22	21 22	21 22	21 22
20 21	20 21	20 21	20 21	20 21
19 20	19 20	19 20	19 20	19 20
18 19	18 19	18 19	18 19	18 19
17 18	17 18	17 18	17 18	17 18
16 17	16 17	16 17	16 17	16 17
15 16	15 16	15 16	15 16	15 16
14 15	14 15	14 15	14 15	14 15
13 14	13 14	13 14	13 14	13 14
12 13	12 13	12 13	12 13	12 13
11 12	11 12	11 12	11 12	11 12
10 11	10 11	10 11	10 11	10 11
9 10	9 10	9 10	9 10	9 10
8 9	8 9	8 9	8 9	8 9
7 8	7 8	7 8	7 8	7 8
6 7	6 7	6 7	6 7	6 7
5 6	5 6	5 6	5 6	5 6
4 5	4 5	4 5	4 5	4 5
3 4	3 4	3 4	3 4	3 4
2 3	2 3	2 3	2 3	2 3
1 2	1 2	1 2	1 2	1 2
0 1	0 1	0 1	0 1	0 1

22. When (the *Śruti* of the variable *Vina*) is mingled with the *Śruti* of the constant *Vina*, its particular pitch is distinctly ascertained. But, further lowering (of the *Śruti*), beyond this, shall not be carried out since that will destroy aesthetic beauty.

These movements or variations have no other value than to test the pitch of the strings, to see that the twenty two strings are tuned to regularly ascending pitches with no intermediate *Śrutis* possible between any two of them. There can be aesthetic quality, (*rañjakatva*) in a sound only under certain conditions, i.e., only when that sound can develop into a *Svara*. What is meant by a *Svara* will be explained below (24th and 25th stanzas). The first *Śruti* was selected as the lowest possible in point of pitch and *Sa* was fixed on the fourth. In the fourth movement, *Sa* has gone below this first *Śruti*: that means, that *Śruti* cannot develop into a *Svara*, and as such it ceases to have the aesthetic quality. *Sa* in the fourth movement was spoken of as coinciding with *Ni* in the case of there being a lower scale of twenty two *Śrutis*; in this case, *Sa* should not be moved below *Ni*, since that will be included in the lower scale. That is why there is no fifth move, prescribed.

23. The *Svaras* are produced from the *Śrutis*. *Sadja*, *Rṣabha*, *Gāndhāra*, *Madhyama*, *Pañcama* and *Dhaivata*, then *Niṣāda*—thus they are seven.

The seven *Svaras* are produced from the twenty two *Śrutis*. That means that *Sa* is produced from the first four *Śrutis*, *Ni* from the next three and so on.

24. Their other names are accepted as *Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha* and *Ni*. What is produced immediately after a *Śruti*, what is soft, what is of the form of resonance,

25. what gives aesthetic joy to the mind of the hearer, that is called a *Svara*. Now, in this way, let the cause of the *Svara* be the fourth *Śruti* etc.

When we strike a string strung to a certain pitch, with our finger, a sound is produced; but that does not stop there; a continuous series of sounds are produced in the same pitch on the string



as a result of that one stroke. Thus there is a resonance. This continuous series of sounds of the same pitch is what is called a *Svara*, while *Śruti* is just the first sound produced. Soft (*Snigdha*). It means melodious, pleasing.

Gives aesthetic joy (*Raṅjayati*). Here there is a doubt raised, in the second half of the 25th verse. *Sa* is fixed on the fourth *Śruti* and *Ri* is fixed on the seventh *Śruti* (i.e., three *Śrutis* above *Sa*). Why should we not say that what is called the *Svara Sa* is produced by the continuation of the *Sa Śruti* into an unbroken series? Why should we bring in the first three lower *Śrutis* also as cause of the *Sa Svara*? Similarly the question arises for *Ri* and other *Svaras*:

26. How among them are the third *Śruti* etc., that precede, the cause (of the *Svaras*)? We reply: the fourth *Śruti*, the third *Śruti* etc., in dependence on the previous,

27. are so ascertained; therefore the previous *Śrutis* too are the causes here. *Dīptā*, *Āyatā* and *Karuṇā*, *Mṛdu*, *Madhyā*—thus the varieties

The reply is that what is called *Sa Svara* is not determined as such from any intrinsic feature, but only in relation to the other *Svaras*. It is not the vibration frequency, the definite pitch that determines it as *Sa*. It is a *Śruti* with three lower *Śrutis* (the lowest being the lowest possible *Śruti*) that is called *Sa*; similarly, a *Śruti* with two *Śrutis* below it and above *Sa* is what is determined as *Ri*. In this way, the interval is an integral part of its nature as a particular *Svara*. That is why the intervals are also introduced into the causal aggregate.

28. of the *Śrutis* are five. And their allocations in the *Svaras* are thus: *Dīptā*, *Āyatā*, *Mṛdu*, *Madhyā*—these shall be in *Ṣaḍja*; then in the *Rṣabha*,

29. shall be placed *Karuṇā*, *Madhyā*, *Mṛdu*; then in *Gāndhāraka* (are placed) *Dīptā* and *Āyatā*; in the *Madhyama* are placed these two and *Mṛdu* and *Madhyā*;

30. *Mṛdu*, *Madhyā*, what is called *Āyatā* and *Karuṇā* are placed in the *Pañcama*; in the *Dhaivata* (are placed) *Karuṇā*, *Āyatā*, and *Madhyā*; then in the seventh (are placed)

31. *Dīptā* (and) *Madhyā*. And of these varieties, we speak of the divisions. *Dīptā* is spoken of as of four kinds: *Tivṛā*, *Raudri*, *Vajrika*, *Ugrā*.

The following two charts will give a clearer idea of the distribution of these five kinds of *Śrutis* among the seven *Svaras*.

Sa	{ Dīptā Āyatā Mṛdu Madhyā	Pa	{ Mṛdu Madhyā Āyatā Karuṇā
Ri	{ Karuṇā Madhyā Mṛdu	Dha	{ Karuṇā Āyatā Madhyā
Ga	{ Dīptā Āyatā	Ni	{ Dīptā Madhyā
Ma	{ Dīptā Āyatā Mṛdu Madhyā		

It will be noticed that the number of *Śrutis* in each *Svara* corresponds to the number of the kinds of *Śrutis*. Thus the four *Śrutis* in *Sa* have these four names. Similarly for *Ri* and the rest, the *Śrutis* have the corresponding names. Distributed according to the five kinds, the chart will be as follows:

Sa (1)		Ga (1)	Ma (1)		Ni (1)	Dīptā
Sa (2)		Ga (2)	Ma (2)	Pa (3)	Dha (2)	Āyatā
	Ri (1)			Pa (4)	Dha (1)	Karuṇā
Sa (3)	Ri (3)		Ma (3)	Pa (1)		Mṛdu
Sa (4)	Ri (2)		Ma (4)	Pa (2)	Dha (3)	Ni (2) Madhyā

32. For *Āyatā*, there are described these five varieties: *Kumudvatī*, *Krodhā*, and then *Prasārini*, *Sandīpanī* and *Rohiṇī*.

33. *Dayāvati*, similarly *Ālāpini* then *Madantika*—these three are spoken of as the varieties of *Karuṇā*. For *Mṛdu* there are four varieties :

34. *Mandā* and *Ratikā* (and) *Prīti*, *Kṣiti*. But *Madhyā* is of six varieties, *Chandovati* and *Rajani*, *Mānjani*, similarly *Raktikā*,

35. *Ramyā* and *Kṣobhini*. Then we speak about the position for these in the *Svaras*. But *Tivrā*, *Kumudvati*, *Mandā* (and) *Chandovati* exist in *Ṣadja*.

36. *Dayāvati* and *Rañjani* and *Raktikā* exist in *Rṣabha*. *Raudri* and *Krodhā* are in *Gāndhāra*. *Vajrika*, then *Prasāriṇi*

37. *Prīti* and *Mānjani*—these *Śrutis* depend on *Madhyama*. *Kṣiti* and *Raktā*, *Sandipani* also *Ālāpani* are in *Pañcama*.

38. But *Madanti*, *Rohini* *Ramyā*—these three are in *Dhaivata*. The two *Śrutis*, namely, *Ugrā*, and *Kṣobhini* abide in *Niṣāda*.

It would be noticed that *Diptā* appears in four *Svaras* and as such it has four varieties. *Āyatā* appears in five *Svaras* and is of five kinds. *Karuṇā* appearing in three *Svaras* have three varieties. *Mṛdu* appearing in four *Svaras* have four varieties. *Madhyā* appearing in six *Svaras* have six varieties. The following chart will make the distribution clearer.

Sa	{ Tivrā (Diptā) Kumudvati (Āyatā) Mandā (Mṛdu) Chandovati (Madhyā)	Ma	{ Vajrikā (Diptā) Prasāriṇi (Āyatā) Prīti (Mṛdu) Mānjani (Madhyā)
Ri	{ Dayāvati (Karuṇā) Rañjani (Madhyā) Ratikā (Mṛdu)	Pa	{ Kṣiti (Mṛdu) Raktā (Madhyā) Sandipani (Āyatā) Ālāpini (Karuṇā)
Ga	{ Raudri (Diptā) Krodhā (Āyatā)	Dha	{ Madanti (Karuṇā) Rohini (Āyatā) Ramyā (Madhyā)

Ni { Ugrā (Diptā)  
Kṣobhini (Madhyā)

In the five kinds of *Śrutis*, the distribution will be :

Diptā (illumined)	{ Sa Tivrā (fierce) Ga Raudri (terrible) Ma Vajrikā (thunderbolt) Ni Ugrā (mighty)
Āyatā (extended)	{ Sa Kumudvati (Lily-pond) Ga Krodhā (wrathful) Ma Prasāriṇi (spreading) Pa Sandipani (shining) Dha Rohini (ascending)
Mṛdu (Soft)	{ Sa Mandā (slow) Ri Ratikā (loving) Ma Prīti (happiness) Pa Kṣiti (earth)
Madhyā (medium)	{ Sa Chandovati (metrical) Ri Rañjani (pleasing) Ma Mānjani (cleaning) Pa Raktā (beloved) Dha Ramyā (charming) Ni Kṣobhini (agitating)
Karuṇā (mercy)	{ Ri Dayāvati (merciful) Pa Ālāpani (singing) Dha Madanti (intoxicating)

All the names have some meaning ; but they are purely arbitrary and as such the meanings have no application here. But the matter deserves careful consideration whether the terms like *Mṛdu* denote the quality like the interval or ratio with the previous *Svara*. All the terms denote a quality of the *Svara* except one, namely, *Karuṇā*. Does it mean extremely soft, in relation to *Mṛdu* ? Whether the terms are arbitrary or are significant must be considered in detail.

39. These (*Svaras*) are accepted as three-fold according to their differences in positions called *Mandra*, *Madhya* and *Tāra*. They themselves in their modified condition are treated as twelve.

These three divisions have already been dealt with (verse 7). Regarding the mutual relation of the twenty two *Śrutis* and the seven *Svaras*, the only clue we have in the text is that *Madhya Sa* is twice the *Madra Sa* and *Tāra Sa* is twice *Madhya Sa*. This relation holds good for other *Svaras* also. Thus *Madhya Ni* is twice *Mandra Ni* and *Tāra Ni* is twice *Madhya Ni*. If *Mandra Sa* is 256 vibrations a second, *Madhya Sa* is 512 and *Tāra Sa* is 1024 vibrations respectively. We are told nothing about the interval between the *Śrutis* and the *Svaras*, whether the interval is uniform. The interval cannot be equal; it is only equal proportion of progression, i.e., uniform progression. The interval between 23 and 44 is double between 1 and 22. At present *Ga* is taken as  $1\frac{1}{2}$  *Sa*, and *Pa* as  $1\frac{1}{2}$  *Sa*. Taking *Sa* as 256 vibrations a second, *Ga* is 320 and *Pa* is 384. That means that the average increase per *Śruti* between *Sa* and *Ga* (4—9: 5 *Śrutis*) is  $\frac{1}{5}$  of 64, i.e.,  $12\frac{1}{5}$ ; but the average between *Ga* and *Pa* (9-17; 8 *Śrutis*) is  $\frac{1}{8}$  of 64, i.e., only 8. Then between *Pa* and the higher *Sa* (17-26; 9 *Śrutis*) it is  $\frac{1}{9}$  of 128, i.e.,  $14\frac{2}{9}$ . This is not uniform progression. The matter needs scrutiny.

40. *Ṣadja* as modified is of two kinds, fallen and unfallen, with two *Śrutis*. It is seen (thus) in the case of *Sādhārāṇa* and of *Kākalitva* of *Niṣāda*.

*Ṣadja* as *Suddha* is in the fourth *Śruti*. When *Sa* is placed on the third *Śruti* and *Ri* starts from the fourth, instead of from the fifth, and when *Sa* starts only from the 2nd instead of the first *Śruti*, it is called the case of *Sādhārāṇatva* of *Sa*. When *Sa* is placed on the fourth *Śruti*, but starts only from the third *Śruti*, *Ni* taking the first two *Śrutis*, that is called the case of *Kākalitva* of *Ni*. This too will be dealt with in the fourth section of this chapter (verse 17). In these two cases *Sa* has only two *Śrutis* assigned to it, namely second and third, or third and fourth, instead of the four, namely the first four. These two are cases of modifications of *Sa*. Modification (*Vikṛta*). In the first of these two cases, *Sa* falls from its fourth *Śruti* to the third *Śruti* and so it is called "fallen" (*Cyuta*). In the second case, it remains without so falling and is hence called "unfallen" (*Acyuta*).

41. In the case of (this) *Sādhārāṇa*, when *Rṣabha*, resorting to the *Śruti* of *Ṣadja*, assumes the state of having four *Śrutis*, then there is the one modified form (for *Rṣabha*).

In the first of the two cases of modification of *Sa*, *Ri* starts from the fourth *Śruti* instead of from the fifth, and as such it has four *Śrutis* (4, 5, 6 and 7); and thus is the only modification of *Ri*.

42. *Gandhāra* has three *Śrutis* in (the case of) *Sādhārāṇa* (and) four *Śrutis* in (the case of) *Antaratva*. Thus its two varieties are described by *Nisṣaṅka*.

*Ga* has only two *Śrutis* (8 and 9). When *Ga* is fixed at 10 instead of at 9 and when *Pa* starts from 13 instead of from 14, this is the case of *Sādhārāṇa* of *Ma*. *Ma* in this case will have only two *Śrutis* (11 and 12). In this case of *Sādhārāṇa* of *Ma*, *Ga* has three *Śrutis* (8, 9 and 10). This is one modification of *Ga*. When *Ga* is fixed at 11, instead of at 9 and *Ma* is fixed at its natural *Śruti* of 13, then also *Ma* has only two *Śrutis* (12 and 13) and *Ga* has four *Śrutis* (8, 9, 10 and 11). This is the case of *Antaratva* of *Ga*. This is another case of modification of *Ga*, with three and four *Śrutis* respectively. The terms *Sādhārāṇa* and *Antaratva* are dealt with latter: (Section 5 of this chapter, verse 7 for *Sādhārāṇa* and Section 4, verse 17 for *Antaratva*). *Nisṣaṅka* is the Title given to *Śārngadeva* the author. The word means "doubt-free."

43. *Madhyama*, like *Ṣadja*, is of two kinds, depending on *Antara* and *Sādhārāṇa*. *Pañcama* has three *Śrutis* in *Madhyama Grāma*; then in (the case of) *Kaiśika*.

44. it resorts to the *Śruti* of *Madhyama* and has four *Śrutis*; thus it is of two varieties. In the *Madhyama Grāma*, *Dhaivata* has four *Śrutis* in the modified form.

In the above two cases of the modification of *Ga*, *Ma* too has two modifications, either as *Śrutis* 11 and 12, or as *Śrutis* 12 and 13. *Pa* is fixed on the 17th *Śruti*. This division is what is called the *Ṣadja Grāma*. The term *Grāma* and the three kinds of *Grāmas* will be dealt with in the fourth section. When *Pa* is fixed on the 16th *Śruti*, the *Grāma* is called *Madhyama Grāma*. This is the only difference between *Ṣadja* and *Madhyama Grāmas*. In this *Madhyama Grāma*, *Pa* is given only three *Śrutis* (14, 15

and 16) and *Dha* gets four *Śrutis* (17, 18, 19 and 20). This is one modification of *Pa*.

*Kaisika* is another term for *Sādhārāṇa* of *Madhyama*. Here *Ma* is fixed on the 12th *Śruti*, as already said in verse 42 just above. Consequently, even in the *Madhyama Grāma* where *Pa* is fixed on the sixteenth *Śruti*, *Pa* has again four *Śrutis* (13, 14, 15 and 16). This is another modification for *Pa*. Thus *Pa* has two modifications. In the *Madhyama Grāma*, when *Pa* is fixed on the sixteenth *Śruti*, *Dha* starts from the 17th *Śruti* instead of the 18, and has four *Śrutis* (17, 18, 19 and 20) instead of its normal three *Śrutis* (18, 19 and 20). This is the only modification of *Dha*.

45. In the cases of *Kaisika* and *Kākalitva*, *Niṣāda*, having three and four *Śrutis* (respectively), assumes two varieties of modified forms. Thus are enumerated the twelve (varieties of modified forms).

*Kaisika* is another name for the *Sādhārāṇa* of *Sa*, already mentioned in verse 40 above. *Kākalitva* of *Niṣāda* too has been mentioned there. In these two cases *Ni* has three (21, 22 and 1) and four *Śrutis* (21, 22, 1 and 2) respectively. Thus it has two modifications.

46. They, along with the seven *Suddha* ones become nineteen (*Svaras*). Pea-cock, *Cataka*, Ram, *Krauñca*, Cuckoo, frog

*Suddha* (normal or unmodified). The *Svaras* at the 4th, 7th, 9th, 13th, 17th, 20th and 22nd *Śrutis* are called *Suddha* or normal or unmodified. When their position or the *Śruti* interval is disturbed, the *Svaras* are called modified or *Vikṛta*. There are consequently one normal series and two modified series as follows :

Suddha Series	Vikṛta Series I	Vikṛta Series II
1	*	*
2	2	*
3	3 Sa	3
4 Sa	4	4 Sa
5	5	5
6	6	6
7 Ri	7 Ri	7 Ri

Suddha Series	Vikṛta Series I	Vikṛta Series II.
8	8	8
9 Ga	9	9
10	10 Ga	10
11	11	11 Ga
12	12 Ma	12
13 Ma	13	13 Ma
14	14	14
15	15	15
16	16 Pa	16 Pa
17 Pa	17	17
18	18	18
19	19	19
20 Dha	20 Dha	20 Dha
21	21	21
22 Ni	22	22
	1 Ni	1
		2 Ni

(*suddha svaras* are given in italics)

Although *Suddha Sa* in the first column and *Vikṛta Sa* in the third column occupy the fourth *Śruti*, *Sa* is fifth from *Ni* in the first and third from *Ni* in the third column. *Suddha Ri* in the first and third columns and *Vikṛta Ri* in the second columns occupy the seventh *Śruti*. Yet *Suddha Ri* is fourth from the lower *svara*, namely, *Sa* while *Vikṛta Ri* is fifth. *Suddha Ma* in first column and *Vikṛta Ma* in the third column occupy the thirteenth *Śruti*. But *Suddha Ma* is fifth from *Ga* and *Vikṛta Ma* is third from *Ga*. *Vikṛta Pa* in the first series (second column) and in the second series (third column) both occupy the 16th *Śruti*. But the first *Vikṛta* is the fifth from *Ma* and second *Vikṛta* is fourth from *Ma*. *Suddha Dha* in the first column and the *Vikṛta Dha* in the second and third columns occupy the twentieth *Śruti*. But *Suddha Dha* is fourth and *Vikṛta Dha* is fifth from *Pa*. It has already been said (verse 27) that a *Svara* is determined by both its position and also by the interval from the next *Svara*. Although from the point of view of position in the 22 *Śrutis* there are only seven *Vikṛtas*, yet from the point of view of interval from the lower *Svara*, there are twelve *Vikṛtas*. The seven *Vikṛta Svara* scheme in *Svaramelakalā-nidhi* of Rāmāmātya and in *Rāga-vibodha* of Somanātha may be compared with this twelve *Vikṛta* scheme.

The following chart gives the number of *Vikṛta Svaras* for the various *Suddha Svaras*.

N 82 D  
116 915  
26548  
N 82 x 1  
H 52 - 1



Svaras	Suddha	No. of Śrutis for Suddha	No. of Vikṛtas	Positions of Vikṛtas	No. of Śrutis for Vikṛta
Sa	1 to 4	4	2	2 and 3 3 and 4	2 2
Ri	5 to 7	3	1	4 to 7	4
Ga	8 and 9	2	2	8 to 10 8 to 11	3 4
Ma	10 to 13	4	2	11 and 12 12 and 13	2 2
Pa	14 to 17	4	2	13 to 16 14 to 16	4 3
Dha	18 to 20	3	1	17 to 20	4
Ni	21 and 22	2	2	21, 22 and 1 21, 22, 1 and 2	3 4

The question of the correspondence in pitch among the sound of the seven birds and animals is an old one. It has to be tested. Peacock (*Mayūra*). *Cātaka* is a mythological bird supposed to have holes in the neck, and as such, unable to drink water in the ordinary way; they drink water remaining with their breast upwards when rain falls, so that the water does not leak out through the holes. Ram (*Chāga*). *Krauñca* (heron). Cuckoo (*Kokila*). Frog (*Durdara*).

47. and elephant—these seven produce the seven *Śrutis* beginning with *Sadja* respectively. *Svaras* are of four kinds, namely, *Vādi* and *Samvādi*, also *Vivādi*

Elephant (*Gaja*). *Vādi* (one who speaks or who proposes). *Samvādi* (concordant). *Vivādi* (discordant).

48. and *Anuvādi*. But in performance, *Vādi* is the frequent *Svara*. If between two (*Svaras*) there is scope for an interval of twelve or eight *Śrutis*,

49. they are mutually *Samvādis*. *Ni* and *Ga* are *Vivādis* in respect of others. Or these two are (*Vivādis*) only of *Ri* and *Dha*. Or *Ri* and *Dha* too are (the *Vivādis*) of these two.

*Anuvādi* (what follows or accords). If we take one *Svara* and call it the *Vādi*, or what starts or proposes, i.e., the preponderant *Svara*, then in relation to that *Svara* the other *Svaras* may have concord with it or may be discordant with it or may accord with it.

There are twenty two *Śrutis* on the scale. If we take any one *Svara*, then another *Svara* which is separated from it by twelve or eight *Śrutis* will be concordant with it. The interval must be in respect of *Śrutis* other than the *Śrutis* of the two *Svaras*.

50. The rest are *Anuvādis*. Of these, *Vādi* is described as the king. *Samvādi*, being its follower, is spoken of as its minister.

Those *Svaras* that are discordant with the main *Svara*, whatever that main *Svara* be, are *Ni* and *Ga*. There is another view that *Ni* and *Ga* are discordant only with *ri* and *Dha* or vice versa. In the first view the difficulty is that between *Ma* and *Ni*, there is only concordance in as much as between *Ma* and *Ni* there are eight *Śrutis*, four of *Pa*, three of *Dha* and one of *Ni*, below the *Śruti* where *Ni* is placed. So there is the revised enumeration. Now this first view was enunciated on the theory that concordance can be only between *Svaras* having the same number of *Śrutis*. *Ni* and *Dha* have only two *Śrutis*; so they cannot be *Samvādis* or concordant with other *Svaras* that have three and four *Śrutis*. In the second view, the theory is that *Samvādi* or concordance is brought about by an interval of twelve or eight *Śrutis*. The following is the chart of concordant *Svaras*:

Vādi	Samvādi (concordant)	Difference in Śrutis:
Sa	{ Ma Pa	8 12
Ri	Dha	12
Ga	Ni	12
Ma	Sa	12
Pa	Sa	8
Dha	Ri	8
Ni	Ga	8

[If *Ni* and *Ga* are not taken as the adversary of all other *Svaras*, then *Ma* and *Ni* are concordant *Svaras*, since there are 8 *Śrutis* between *Ma* (13) and *Ni* (22). Similarly between *Ni* (22) to *Ma* (13) there are twelve *Śrutis*.]



These represent the clear interval between the two *Svaras* without counting the *Śruti* on which the *Svaras* are located. If one of them is added, *Samvāda* will be between *Svaras* separated by nine or thirteen *Śrutis*; this is what is given by Mātāṅga and Dattila. But there is no difference of view. If in a song, *Sa* is taken as the *Amsa* and if its *Samvādi* or concordant *Svara* replaces it, the sweetness of the melody is not destroyed. This is the purpose of introducing the topic of concordance. If a *Vivādi* or discordant *Svara* is so substituted, then there is injury to the sweetness of the melody. Mātāṅga says that two *Svaras* are discordant when the interval is two *Śrutis*. Thus it is that *Ri* and *Dha* on one side and *Ga* and *Ni* on the other side are discordant. The interval between *Ri* and *Ga* and the interval between *Dha* and *Ni* is two *Śrutis*. Here it must be noted that according to Mātāṅga, the interval is not clear interval, but only inclusive of one *Śruti* on which a *Svara* is located.

51. *Vivādi*, being opposed to it, is spoken of by learned people as corresponding to an enemy. But *Anuvādi* is like a servant, following as it does both the king and the minister.

52. *Ṣadja*, *Gāndhāra* and *Madhyama* are horn of the dynasty of the Gods. *Pañcama* is born of the dynasty of the departed persons. *Ri* and *Dha* are born of the dynasty of *Rṣis*.

Departed persons (*Pitṛs*). *Rṣis* (Sages or Seers). Gods (*Gīrvāṇa*).

53. *Niṣāda* is born of the dynasty of *Asuras*. *Sa*, *Ma* and *Pañcama* are Brahmins. *Ri* and *Dha* should be understood as Kṣatriyas. *Ni* and *Ga* are accepted as of Vaisya cast.

*Asuras* (Demons).

54. The *Antara* and the *Kākali* *Svaras* are *Sūdras*. Their colours respectively are: shining like a lotus, *Piñjara*, having the colour of gold, shining like jasmin, dark.

*Antara* and *Kākali* will be explained later (Fourth section, verse 17). Shining like a lotus (*Padmābha*). *Piñjara* (golden). Having the colour of gold (*Svarṇavarṇa*). There is very little difference between these two colours. *Piñjara* is more reddish brown. Shining like jasmin (*kundaprabhā*). Dark (*Asita*).

55, 56. *Pita*, *karbura*. Then I enumerate the places of their origin. In the islands having the names of *jambū*, *Sāka*, *Kusa*, *Krauñca*, *Sālmali*, and *Sveta*, and in *Puṣkara*, are born these (*Svaras*) beginning with *Ṣadja* respectively. Fire, Creator and Moon, Lord of *Lakṣmī* and *Nārada*—

*Pita* (yellow). *Karbura* (spotted). These are the seven islands into which the earth is divided; these islands are concentric, each surrounded by an ocean. The middle one is the *Jambū* island in which we live; then there is an ocean, and beyond is the next island. In that way there are seven oceans, the last one being the milk ocean beyond *Puṣkara* island. Fire (*Vahni*). Creator (*Vedhā*). Moon (*Savāṇika*). Lord of *Lakṣmī* (*Lakṣmīkānta*) i.e., *Viṣṇu*. *Nārada* is the musician *Rṣi*, along with *Tumburu*.

57. these *Rṣis* had the vision of (the *Svaras*) beginning with *Ṣadja*. *Tumburu* (had the vision of) *Dha* and *Ni*. Fire, *Brahmā* and *Sarasvatī*, *Siva*, *Viṣṇu* and *Gaṇeśa*,

Fire (*Vahni*).

58. the Sun—these are spoken of as the Deities of *Ṣadja* etc. In the order (of the seven *Svaras*), *Anuṣṭup*, *Gāyatri*, *Triṣṭup*, and then *Bṛhatī*,

59. *Pankti*, *Uṣṇik* and *jagatī*; these they speak of as the Metres for *Sa* etc. *Sa* and *Ri* must be used in *Vīra*, *Adbhuta* (and) *Raudra*; *Dha* in *Bibhatsa* and *Bhayānaka*; *Ga* and *Ni* in *karuṇa*; *Madhyama* and *Pañcama* in *Hāsa* and *Sṛṅgāra*.

Eight *Rasas* are given in which the seven *Svaras* are to be employed. The table on p. 64 will make these distributions clear.

Svara	Dynasty	Caste	Colour	Place of origin	R̥ṣi	Deity	Metre	Rasa
Sa Ri	Gods R̥ṣi	Brahmin Kṣatriya	Lotus Piñjara	Jambū S'āka	Fire Creator	Fire Brahmā	Anuṣṭup Gāyatri	{ Vira, Abbhuta and Radura
Ga	Gods	Vais'ya	Svarṇa	Kuśa	Moon	Sarasvati	Triṣṭup	Karana
Ma Pa	Gods Pitṛ	Brahmin Brahmin	Jasmin Dark	Kraufica Sālmali	Viṣṇu Nārada	S'iva, Viṣṇu	Bṛhati Pañkti	{ Hāsyā and Sṛṅgāra
Da	R̥ṣi	Kṣatriya	Pita	S'veta	Tumburu	Gaṇesa	Uṣṇik	Bibhatsa and Bhayānaka
Ni	Asura	Vais'ya	Karbura	Puṣkara	Tumburu	Sun	Jagati	Karuṇa

## IV. GRĀMA, MŪRCHANĀ. TĀNA, ETC.

1. *Grāma* is the collection of *Svaras*, which forms the basis for the *Murchanā* etc. Two of them exist in this world. There the first is *Ṣaḍja Grāma*.

*Grāma* is a complete collection of such *Svaras* which are taken up in *Murchanā* etc. Thus the three *Svaras*, namely, *Udātta*, *Anudātta* and *Scarita* of the *R̥gveda* are not included in the *Grāma*. Within a grade of twenty two *Srutis*, there are *Suddha* and *Vihṛta Svaras*. There are three such grades, namely, *Mandru*, *Madhya* and *Tāra*. A *Grāma* consists of all these *Svaras*. *Murchanā* etc., means *Murchanā*, *Krama*, *Tāna*, *Varnā*, *Alaṅkāra*, *Jāti* etc., which will be explained presently. There are three *Grāmas*, only two of which are current in this world.

2. The second is *Madhyama Grāma*. Their definition is (now) given. It is (called) *Ṣaḍja Grāma* when *Pañcana* is placed in its fourth *Sruti*.

3. When this (*Pañcana*) is placed in the (*Sruti*) next (below) its last, it is accepted as *Madhyama Grāma*. Or, *Dha* has three *Srutis* in *Ṣaḍja (Grāma)*; but in *Madhyama*, it has four *Srutis*.

The allocation of 4, 3, 2, 4, 3 and 2 for the seven *Svaras* is according to the *Ṣaḍja Grāma*. Here, *Pa* is on the 17th *Sruti*, i.e., on the fourth *Sruti* after *Ma*. If *Pa* is shifted down by one *Sruti*, then we get the *Madhyama Grāma*. In this, *Dha* will be on the fourth *Sruti* from *Pa*, instead of on the third in the *Ṣaḍja Grāma*.

4. If *Gandhara* takes up one *Sruti* each of *Ri* and *Ma*, if *Dha* (takes up) one *Sruti* of *Pa*, but *Niṣāda* (takes up) one *Sruti* of *Dha* and one *Sruti* of *Sa*,

5. then the sage *Nārada* calls it *Gandhara Grāma*. This *Grāma* is current in the Heaven, not on the earth.

Svara	Dynasty	Caste	Colour	Place of origin	Ṛṣi	Deity	Metre	Rasa
Sa Ri	Gods Ṛṣi	Brahmin Kṣatriya	Lotus Piñjara	Jambū Sāka	Fire Creator	Fire Brahmā	Anuṣṭup Gāyatri	{ Vira, Abhuta and Radura
Ga	Gods	Vaiśya	Svarṇa	Kuśa	Moon	Sarasvatī	Triṣṭup	Karana
Ma Pa	Gods Pitr	Brahmin Brahmin	Jasmin Dark	Krauñca Sālmali	Viṣṇu Nārada	Śiva, Viṣṇu	Bhāti Pankti	{ Hāsyā and Singāra
Da	Ṛṣi	Kṣatriya	Pita	Śveta	Tumburu	Gaṇesa	Uṣṇik	Bibhatsa and Bhayanaka
Ni	Asura	Vaiśya	Karbura	Puskara	Tumburu	Sun	Jagati	Karuṇa

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*Grāma* is a complete collection of such *Svaras* which are taken up in *Murchanā* etc. Thus the three *Svaras*, namely, *Udātta*, *Anudātta* and *Svarita* of the *Rgveda* are not included in the *Grāma*. Within a grade of twenty two *Srutis*, there are *Suddha* and *Vikṛta Svaras*. There are three such grades, namely, *Mandra*, *Madhya* and *Tāra*. A *Grāma* consists of all these *Svaras*. *Murchanā* etc., means *Murchanā*, *Krama*, *Tāna*, *Varna*, *Alaṅkāra*, *Jāti* etc., which will be explained presently. There are three *Grāmas*, only two of which are current in this world.

2. The second is *Madhyama Grāma*. Their definition is (now) given. It is (called) *Ṣadja Grāma* when *Pañcama* is placed in its fourth *Sruti*.

3. When this (*Pañcama*) is placed in the (*Sruti*) next (below) its last, it is accepted as *Madhyama Grāma*. Or, *Dha* has three *Srutis* in *Ṣadja (Grāma)*; but in *Madhyama*, it has four *Srutis*.

The allocation of 4, 3, 2, 4, 4, 3 and 2 for the seven *Svaras* is according to the *Ṣadja Grāma*. Here, *Pa* is on the 17th *Sruti*, i.e., on the fourth *Sruti* after *Ma*. If *Pa* is shifted down by one *Sruti*, then we get the *Madhyama Grāma*. In this, *Dha* will be on the fourth *Sruti* from *Pa*, instead of on the third in the *Ṣadja Grāma*.

4. If *Gandhara* takes up one *Sruti* each of *Ri* and *Ma*, if *Dha* (takes up) one *Sruti* of *Pa*, but *Niṣāda* (takes up) one *Sruti* of *Dha* and one *Sruti* of *Sa*,

5. then the sage Nārada calls it *Gandhara Grāma*. This *Grāma* is current in the Heaven, not on the earth.

The *Gāndhāra Grāma* is not current in this world. It is only in Heaven. It is formed from the *Ṣaḍja Grāma* as explained in the verse. It is as follows :

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.
Ni	Sa	Ri	Ga	Ma	Pa	Dha	Ni														
	Sa	Ri	Ga	Ma	Pa	Dha	Ni														

*Ga* must take up one *Sruti* from *Ri* (i.e., the 7th) and one from *Ma* (i.e., the 10th); *Dha* must take up one *Sruti* from *Pa* (i.e., the 17th); *Ni* must take up one *Sruti* from *Dha* (i.e., the 20th) and one from *Sa* (i.e., the 1st); this is called *Gāndhāra Grāma*. It is represented below the line, while the *Svaras* above the line represent *Ṣaḍja Grāma*. This *Gāndhāra Grāma* is mentioned by Nārada. It is not in Bharata.

6. *Ṣaḍja* is the principal, since it is the first (*Svara*), similarly because it has more ministers. But *Madhyama* is the first in the *Grāma* in so far as it has no fall.

Here the reason for calling the three *Grāmas* by these three *Svaras* is given. *Sa* is the first *Svara* and hence it is the chief *Svara*. Further it has more ministers than the others. It has already been said that a *Sanvādi* or concordant *Svara* is like a minister (iii-51). So minister means concordant *Svara*. For *Ṣaḍja* both *Madhyama* and *Pañcama* are concordant, while for others there is only one concordant *Svara* (see the chart under iii-51). *Ma* has the importance in so far as in *Ṣaḍava* (six-*Svara*) and *Aṇḍuva* (five-*Svara*) *Tānas* (to be explained just below) *Ma* is not dropped in getting at the six or five *Svaras* for those *Tānas*. In *Ṣaḍava*, it is *Sa*, *Ri*, *Ga* and *Ni* in the *Ṣaḍja Grāma* and *Sa*, *Ri* and *Ga* in the *Madhyama Grāma* that are dropped. In *Aṇḍuva*, it is *Sa*-*Pa*, *Ga*-*Ni* and *Ri*-*Pa* in the *Ṣaḍja Grāma* and *Ri*-*Dha* and *Ga*-*Ni* in the *Madhyama Grāma* that are dropped (27 to 30 below). Thus *Ma* is not dropped. All the others are dropped.

7. In so far as it is born in the same family as these two, *Gāndhāra* also is the first (in a *Grāma*) in the Heaven. In the three *Grāmas*, the Deities respectively are *Brahmā*, *Viṣṇu* and *Maheśvara*.

*Ṣaḍja*, *Gāndhāra* and *Madhyama* are born of the family of gods (iii-52).

8. They are to be sung respectively in the *Hemanta*, *Grīṣma* and *Varṣa* (seasons), also in the forenoon hours, at noon and in the afternoon (respectively), by those who desire progress.

*Hemanta*: cold season. *Grīṣma*: hot season. *Varṣa*: rainy season.

9. The (recitation in) the ascending and (in) the descending order of the seven *Svaras* is called *Mūrchanā*. These (*Mūrchanās*) are seven in each of the two *Grāmas*.

If seven successive *Svaras* are taken up and sung in the ascending and in the descending order, it is called a *Mūrchanā*. It must be noted that the *Svaras* exist in three grades, namely, *Mandra*, *Madhya* and *Tātra*. It is possible to start in one grade and proceed to another grade. These *Mūrchanās* can be seven in *Ṣaḍja* and seven in *Madhyama Grāma*.

10. But in the *Ṣaḍja (Grāma)*, the first (of these seven *Mūrchanās*) is *Uttaramandrā*, (then) *Rajanī* and *Uttarayātā*, *Suddhaṣaḍja*, *Matsarikṛt*, *As'vakrāntā* (and) *Abhirudgata*.

11. But in the *Madhyama (Grāma)*, they shall be *Sauvirī*, *Harīṇasvā*, after that shall be *Kalopanatā*, *Suddhamadhyā*, *Mārgī* and *Pauravī*

12. and *Hṛṣyakā*. Then, on the other hand, their definition is dealt with. The first *Mūrchanā* is started with *Ṣaḍja* abiding in the *Madhya-Sthāna*.

13. The other six *Mūrchanās* (are to be effected) with *Niṣāda* and others abiding in the lower (grade) in regular order. *Sauvirī Mūrchanā* shall start beginning with *Madhyama* of the *Madhya-Sthāna*.

14. But the remaining six shall start with the *Svaras* that come just below it and still below. Others understand the *Rajani* etc. (as starting) with *Ni* etc. taking the place of *Ṣadja* etc.,

15. (and) *Haripās'va* etc., (as starting) with *Ga* etc., taking the place of *Madhyama*. (In these cases) *Ṣadja* etc. and *Madhyama* etc. must be moved upwards in regular succession.

If 1 to 7 represent the seven *Svaras* in the *Mandra* grade, 8 to 14 the seven *Svaras* in the *Madhya* grade and 15 to 21 the seven *Svaras* of the *Tāra* grade, the following will be the seven *Murchanās* in the *Ṣadja Grāma*.

(The nomenclature of Nārada, given in stanzas 23 ff, are noted as the second and the Deities given in stanzas 20 ff are noted in brackets below.)

8	9	10	11	12	13	14	
Sa	Ri	Ga	Ma	Pa	Dha	Ni	Uttaramandrā, Uttaravarṇā (Yakṣas)
7	8	9	10	11	12	13	
Ni	Sa	Ri	Ga	Ma	Pa	Dha	Rajani, Abhirudgatā (Rakṣas)
6	7	8	9	10	11	12	
Dha	Ni	Sa	Ri	Ga	Ma	Pa	Uttarāyatā, As'vagrāntā (Nārada)
5	6	7	8	9	10	11	
Pa	Dha	Ni	Sa	Ri	Ga	Ma	Suddhaṣadja, Sauviri (Brahmā)
4	5	6	7	8	9	10	
Ma	Pa	Dha	Ni	Sa	Ri	Ga	Matsarikṛt, Hṛṣyakā (Nāgas)
3	4	5	6	7	8	9	
Ga	Ma	Pa	Dha	Ni	Sa	Ri	As'vagrāntā, Uttarāyatā (As'vins)
2	3	4	5	6	7	8	
Ri	Ga	Ma	Pa	Dha	Ni	Sa	Abhirudgatā, Rajani (Varuṇa)

Here the first *Murchanā* started from *Sa* of the *Madhya* grade and then the next lower *Svara* (the *Ni* of the *Mandra* grade) was taken up. Thus all the seven are given in regular order.

The following will be the seven *Murchanās* in the *Madhyama Grāma*:

11	12	13	14	15	16	17	
Ma	Pa	Dha	Ni	Sa	Ri	Ga	Sauviri, Āpyāyāni (Brahmā)
10	11	12	13	14	15	16	
Ga	Ma	Pa	Dha	Ni	Sa	Ri	Haripās'vā, Viśva- kṛtā (Indra)
9	10	11	12	13	14	15	
Ri	Ga	Ma	Pa	Dha	Ni	Sa	Kalopanatā, Candrā (Vāyu)
8	9	10	11	12	13	14	
Sa	Ri	Ga	Ma	Pa	Dha	Ni	S'uddhamadhyā Hemā (Gandharvas)
7	8	9	10	11	12	13	
Ni	Sa	Ri	Ga	Ma	Pa	Dha	Mārgi, Kapardini (Siddhas)
6	7	8	9	10	11	12	
Dha	Ni	Sa	Ri	Ga	Ma	Pa	Pauravi, Maitri (Druhiṇa)
5	6	7	8	9	10	11	
Pa	Dha	Ni	Sa	Ri	Ga	Ma	Hṛṣyakā, Cāndra- masi (Sun)

In the alternative view given in verses 14 and 15, there is no difference in effect. Instead of starting with *Ni* etc., for the second *Murchanā*, etc., we should start with *Sa* in all *Murchanās* and give *Ni* etc., in the place of *Sa* etc., in the seven *Murchanās*. The same should be done for the *Murchanās* in the *Madhyama Grāma*. If *Ni* takes the place of *Sa*, then *Sa* will go one *Svara* upwards. The seven *Murchanās* in the alternative view will be:

8	9	10	11	12	13	14	
Sa	Ri	Ga	Ma	Pa	Dha	Ni	
9	10	11	12	13	14	15	
Sa	Ri	Ga	Ma	Pa	Dha	Ni	
10	11	12	13	14	15	16	
Sa	Ri	Ga	Ma	Pa	Dha	Ni	
11	12	13	14	15	16	17	
Sa	Ri	Ga	Ma	Pa	Dha	Ni	



12	13	14	15	16	17	18
Sa	Ri	Ga	Ma	Pa	Dha	Ni
13	14	15	16	17	18	19
Sa	Ri	Ga	Ma	Pa	Dha	Ni
14	15	16	17	18	19	20
Sa	Ri	Ga	Ma	Pa	Dha	Ni

According to this view, a *Murchanā* is always from Sa to Ni. The difference is due to the difference in the position of the Sa with which the *Murchanā* starts. There is another difference. In the first view, the starting point in the various *Murchanās* was one *Svara* below the previous, while here, it is one *Svara* above the previous one.

16. They are separately of four varieties, namely, *Suddha*, similarly intermixed with *Kākālī*, associated with *Antara*, united with these two: thus they are spoken of as fifty six.

There are seven *Murchanās* in each of the two *Grāmas*. Thus there are fourteen *Murchanās*. Each of them can be of four kinds and, as such, there are fifty six *Murchanās*. The terms *Kākālī* etc., are explained in the next verse.

17. If *Niṣāda* takes over two *Srutis* of *Sādya*, then that *Svara* is *Kākālī*; but if *Gāndhāra* (so takes the two *Srutis*) of *Mādhyama*, (that *Svara*) is *Antara*.

*Niṣāda* is fixed on the 22nd *Sruti*. If it is raised by two *Srutis*, i.e., if it is fixed on the 24th *Sruti*, or rather on the 2nd *Sruti* of the grade just above, it is called *Kākālī Ni*. Similarly, *Gāndhāra* is fixed on the 9th *Sruti*. If it is fixed on the 11th *Sruti*, then it is called *Antara Ga*.

Now taking the position of the seven *Svaras* as 4, 7, 9, 13, 17, 20 and 22, there is one *Murchanā*. If the *Ni* is in 2 (i.e., 24) then there is another *Murchanā* as 4, 7, 9, 13, 17, 20 and 2 (24). If *Ga* is in 11, then there is a third, as 4, 7, 11, 13, 17, 20, 22. If both these changes are effected there is a fourth, as 4, 7, 11, 13, 17, 20, 2 (24). They will be represented as:

I	1, 2, 3, 4; 5, 6, 7; 8, 9; 10, 11, 12, 13; 14, 15, 16, 17; 18, 19, 20; 21, 22.					
		Sa	Ri	Ga	Ma	Pa
II	3, 4; 5, 6, 7; 8, 9; 10, 11, 12, 13; 14, 15, 16, 17; 18, 19, 20; 21, 22, 23, 24.					
		Sa	Ri	Ga	Ma	Pa
III	1, 2, 3, 4; 5, 6, 7; 8, 9, 10, 11; 12, 13; 14, 15, 16, 17; 18, 19, 20; 21, 22,					
		Sa	Ri	Ga	Ma	Pa
VI	3, 4; 5, 6, 7; 8, 9, 10, 11; 12, 13; 14, 15, 16, 17; 18, 19, 20; 21, 22, 23, 24.					
		Sa	Ri	Ga	Ma	Pa

Similarly there will be four different kinds of *Murchanās* for each of the fourteen. In the *Madhyama Grāma*, *Pa* will be at 16 and not at 17.

18. In respect of the two *Grāmas*, if in a particular *Murchanā*, *Ṣadja* and *Madhyama* occupy a particular position in order, the number of that position is the number of the *Murchanā* (within the seven *Murchanās* of that *Grāma*). Thus is described by Nis'saṅka.

Looking at the *Ṣadja Grāma Murchanā* in the chart under verse 15, it will be found that *Sa* is the first in the first *Murchanā*, second in the second *Murchanā* and so on. Similarly, in the *Madhyama Grāma Murchanās*, *Ma* is the first in the first *Murchanā*, second in the second *Murchanā*, and so on. This is what is said here. Nis'saṅka is the Title given to Śārngadeva; it means doubt-free.

19. Each one (of these fifty six *Murchanās*) is of seven kinds, by starting on the first and the other *Svaras*. In these (*Murchanās*), after singing the last (and highest) *Svaras*, the ones before (i.e., lower ones) should be sung, in the regular order.

In the chart under verse 15, each *Murchanā* consists of the ascending and descending order, though only the ascending order was given. The descending order is understood. Thus the first should really be given as:

8 9 10 11 12 13 14 14 13 12 11 10 9 8  
Sa Ri Ga Ma Pa Dha Ni Ni Dha Pa Ma Ga Ri Sa

Each of the fifty six varieties must be represented in this way. In each of them, there can be seven varieties. Take the first; here first there is the ascending order as:

8 9 10 11 12 13 14  
Sa Ri Ga Ma Pa Dha Ni

Then the next will be:

14 8 9 10 11 12 13  
Ni Sa Ri Ga Ma Pa Dha  
13 14 8 9 10 11 12  
Dha Ni Sa Ri Ga Ma Pa

12	13	14	8	9	10	11
Pa	Dha	Ni	Sa	Ri	Ga	Ma
11	12	13	14	8	9	10
Ma	Pa	Dha	Ni	Sa	Ri	Ga
10	11	12	13	14	8	9
Ga	Ma	Pa	Dha	Ni	Sa	Ri
9	10	11	12	13	14	8
Ri	Ga	Ma	Pa	Dha	Ni	Sa

These seven are called *Kramas* (order). Here there is only the ascending order. Further all the seven *Kramas* under a *Murchanā* are within the same *Srutis*, i.e., the *Srutis* contained in the *Svaras* 8 to 14. When the *Murchanā* changes, the *Srutis* will be what is contained in the *Svaras* 7 to 13. In the fifty six *Murchanās* the order is always the ascending one. Here in *Krama*, when the highest is reached, one turns to the lowest and rises again. It is a *Murchanā* only in so far there is an order, though it is not always an ascending one.

20. These (*Murchanās*) are (called) *Kramas*. Of them, the (total) number is three hundred and ninety two. *Yakṣas*, *Rakṣas*, *Nārada*, *Brahmā*, *Nāgas*, *Aśvins* and *Varuṇa*:

When each of the fifty six *Murchanās* have seven *Kramas* in this way, the total number of *Kramas* is 392. *Yakṣas* and *Rakṣas* are semi-celestial beings. *Nārada* is the musician Sage. *Brahmā* is one of the Hindu Trinity. *Nāgas* are snake-gods. *Aśvins* and *Varuṇa* are gods.

21. in the *Ṣadja Grāma* these are the Deities respectively. *Brahmā*, *Indra*, *Vāyu*, *Gandharvas* *Siddhas*, *Druhiṇa* and Sun:

*Indra* is the Ruler of the Heaven. *Vāyu* is a god. *Gandharvas* and *Siddhas* are semi-celestial beings. *Druhiṇa* is *Brahmā*.

22. these are in order, the Deities of the *Murchanās* of the *Madhyama Grāma*. For them other names have been given by the sage *Nārada*.



23. In the *Ṣadja Grāma* the first *Murchanā* is *Uttaravarṇā*; *Abhirudgatā*, *Aśvakrāntā* and *Sauvirī*, *Hṛṣyakā* and *Uttarāyātā*,

24. *Rajanī*: thus are enumerated the seven *Murchanās* belonging to the Seers. *Āpyāyanī*, *Viśva-kṛtā*, *Candrā*, *Hemā*, *Kapardinī*,

25. *Maitrī*, *Cāndramasī*, these are the *Murchanās* in the *Madhyama* (*Grāma*) belonging to the *Pitṛs*. *Nandā*, *Viśālā*, *Sumukhī*, *Citrā*, *Citravatī*, *Sukhā*,

26. and *Ālāpā*: thus are the seven *Murchanās* in the *Gāndhāra Grāma*. And these are to be employed in the Heaven. Therefore, they are not dealt with (here) in particular.

These alternate names and the deities are noted under verse 15. According to Nārada, the *Ṣadja Grāma Murchanās* belong to the Seers (*Rsis*) and those in the *Madhyama Grāma* to the *Pitṛs* (the dead ancestors).

27. The *Tānas* are *Suddha Murchanās* converted into *Ṣadavas* and *Auḍavas*; when *Sa*, *Ri*, *Pa* and the seventh are taken away from the seven (*Murchanās*) of the *Ṣadja* (*Grāma*), in order

*Ṣadava* (six-*Svara* combination) in which one of the seven is dropped. *Auḍava* (five-*Svara* combination) in which two *Svaras* are dropped. *Murchanās* were divided as *Suddha* etc., (verse 16 above). If in a *Suddha Murchanā*, only six *Svaras* or if only five *Svaras* are taken up, it is called a *Suddha Jāna*. The text must be taken to mean that a *Suddha Tāna* is a *Suddha Murchanā*. Seventh (*Ni*).

28. then there are twenty eight *Tānas*. When, *Sa*, *Ri* and *Ga* are taken away from the seven *Murchanās* of the *Madhyama Grāma* in order, then there are twenty one (*Tānas*):

When *Sa* is taken away, we get the following seven *Ṣadava Tānas*:

8	9	10	11	12	13	14
(Sa)	Ri	Ga	Ma	Pa	Dha	Ni
7	8	9	10	11	12	13
Ni	(Sa)	Ri	Ga	Ma	Pa	Dha
6	7	8	9	10	11	12
Dha	Ni	(Sa)	Ri	Ga	Ma	Pa
5	6	7	8	9	10	11
Pa	Dha	Ni	(Sa)	Ri	Ga	Ma
4	5	6	7	8	9	10
Ma	Pa	Dha	Ni	(Sa)	Ri	Ga
3	4	5	6	7	8	9
Ga	Ma	Pa	Dha	Ni	(Sa)	Ri
2	3	4	5	6	7	8
Ri	Ga	Ma	Pa	Dha	Ni	(Sa)

It is true that the first and the seventh are *Ri Ga Ma Pa Dha Ni*. But in the first, they are the *Svaras* 9 to 14 while in the last they are the *Svaras* 2 to 7. The difference is in the grade, namely, *Madhya* and *Mandra*.

Similarly we get seven each by dropping *Ri Pa* and *Ni*. Thus there are 28 *Ṣadava Tānas*, in the *Ṣadja Grāma*. In the *Madhyama Grāma* are dropped *Sa*, *Ri* and *Ga*; then we get 21 *Ṣadava Tānas*. Thus there are on the whole 49 *Ṣadava Tānas*.

29. In the two (*Grāmas*), these are accepted as the forty nine *Ṣadava* (*Tānas*). If *Sa* and *Pa*, the two bi-*Sruti* (*Svaras*), and *Ri* and *Pa* are removed, from the seven,

30, 31. in the *Ṣadja Grāma* there are separately twenty one *Auḍava Tānas*. But when from these (seven) in the *Madhyama Grāma* are removed *Ri* and *Dha*, and the two bi-*Sruti* (*Svaras*), there are just fourteen. They together form thirty five. All the *Ṣadavas* and *Auḍavas* taken together form eighty four.

Similarly in *Auḍava* (five-*Svara*), there are 21 in the *Ṣadja Grāma* and 14 in the *Madhyama Grāma*, making up 35 on the whole. The final Total of *Tānas* is  $49 + 35 = 84$ . The two

Bi-Sruti Svaras are Ga and Ni, since they have only two Srutis. If Sa and Pa are taken away in the Śāḍja Grāma, the following will be the seven Auḍva Tānas:

8	9	10	11	12	13	14
(Sa)	Ri	Ga	Ma	(Pa)	Dha	Ni
7	8	9	10	11	12	13
Ni	(Sa)	Ri	Ga	Ma	(Pa)	Dha
6	7	8	9	10	11	12
Dha	Ni	(Sa)	Ri	Ga	Ma	(Pa)
5	6	7	8	9	10	11
(Pa)	Dha	Ni	(Sa)	Ri	Ga	Ma
4	5	6	7	8	9	10
Ma	(Pa)	Dha	Ni	(Sa)	Ri	Ga
3	4	5	6	7	8	9
Ga	Ma	(Pa)	Dha	Ni	(Sa)	Ri
2	3	4	5	6	7	8
Ri	Ga	Ma	(Pa)	Dha	Ni	(Sa)

Here also, the first and the last have the form Ri Ga Ma Dha Ni: similarly the third and the fourth have the form Dha Ni Ri Ga Ma. Yet the Svaras belong to different grades (Mandra and Madhya). The Tānas, when other two-Svaras are dropped, must be computed similarly. These eighty four are called Suddha Tānas.

32. Mūrchanās both complete and incomplete, having the Svaras sung without any definite order become Kūṭatānas. We give their number.

A Mūrchanā is complete when all the seven Svaras are taken up at the same time. When only six or five or four or three or two or one are taken up, the Mūrchanā is incomplete. It is true that when only one Svara is taken up, there is no Mūrchanā or singing in a regular order. The point will be dealt with presently. If the Svaras are sung only in the ascending order, we had Suddha Tānas. If they are sung in all possible combinations with no order, we get Kūṭa Tānas.

33. But the complete Kūṭatānas are five thousand and forty, in each one of the Mūrchanās, along with the Kramas.

For each of the fifty six Mūrchanās (with seven Kramas for each, i.e., 392 on the whole) there can be 5040 Kūṭa Tānas when all the seven Svaras are taken at the same time.

34. The complete (Tānas) in the fifty six Mūrchanās taken together will be two lakhs eighty two thousand two hundred

35. and forty, when numbered. Then we enumerate the incomplete (Tānas). If one and then one more at the end are removed, there are six varieties namely, six-Svara etc.

36. Although the mono-Svara has no sub-divisions, it is enumerated for the sake of Naṣṭa etc. Kramas are (also) included, although they have no Kūṭatānas, since they are of use in them (i.e., the Kūṭatānas).

If each of the 56 Mūrchanās has 5040 Kūṭa Tānas, the total will be 2,82,240. Then there are six varieties of incomplete Mūrchanās by dropping one, two etc. The purpose of including the mono-Svara is for the sake of Naṣṭa and Uddiṣṭa to be dealt with later in this section (see verses 66 ff. below). In calculating the Kūṭa Tānas, Krama is also of use (see verse 62 below).

37. But, there are seven hundred and twenty (Kūṭatānas) for Śāḍavas. But, one hundred and twenty are accepted for Auḍvas.

38. There are twenty four enumerated for four-Svaras Kūṭas i.e., (Kūṭatānas). There are six three-Svara (Kūṭatānas). Bi-Svara (Kūṭatānas) are two. But mono-Svara (Kūṭatāna) is accepted as one.

39. Ārcika and Gāthika, then Sāmika, then Svarāntara: these are the names of the four Tānas. with one Svara etc.

The table for the Kūṭa Tānas will be

No. of Svaras	Number of Kūṭa Tānas	Name
1	1	Ārcika
2	2	Gāthika.

No. of Svaras	Number of Kūṭa Tanas	Name
3	6	Sāmika
4	24	Svarāntara
5	120	Auḍuva
6	720	Śaḍava
7	5040	Pūrṇa

If we take the *Suddha Murchanā* in the *Śaḍja Grāma*, *Sa Ri Ga Ma Pa Dhā Ni*, we get the above *Kūṭa Tānas* as follows :

Taking the first *Svara* alone, we get *Sa* (1). If we take the first two *Svaras*, we get *Sa-Ri* and *Ri-Sa* (2). If we take the first three *Svaras* we get *Sa-Ri-Ga Ri-Sa-Ga Ga-Sa-Ri Sa-Ga-Ri Ri-Ga-Sa Ga-Ri-Sa* (6). Similarly we get 24, 120 and 720 *Tānas* for four, five and six *Svaras*. For seven *Svaras* we get 5040 *Tānas*.

We will get the same numbers if we take the next *Suddha Murchanā* in the *Sadja Grama Ni Sa Ri Ga Ma Pa Dha*.

40. Four kinds divided as *Suddha* etc. have been given with *Ni* and *Ga* retained. The primary *Kramas* are accepted as of two kinds when one or the other of these two (namely, *Ni* and *Ga*) are removed.

Under verse 16, four kinds of *Murchanās* have been given, as *Suddha*, "with *Kākalī*", "with *Antara*" and "with both *Kākalī* and *Antara*." There is *Kākalī* when *Ni* is 24th *Sruti* instead of in the 22nd of the *Suddha* and there is *Antara* when *Ga* is in the 11th *Sruti* instead of in the 9th of the *Suddha*. Thus this division into "with *Kākalī*" and "with *Antara*" is possible only when there are *Ga* and *Ni*. It is only in those *Śaḍavas* where *Ni* and *Ga* are not dropped that there can be this four-fold division, since *Ni* and *Ga* are needed for this variation. If *Ga* is dropped, there can be only two divisions, namely, *Suddha* and "with *Kākalī*". When *Ni* is dropped there can be only two divisions, namely, *Suddha* and "with *Antara*".

41. There are two beginning with *Śaḍja* and two beginning with *Madhyama*; (thus) four (of them) will be of two kinds each. Other ten are of four kinds. Thus these *Kramas* are forty eight.

Here the specific cases are enumerated where the *Śaḍavas* will have four divisions and where they will have only two divisions. There are fourteen *Murchanās* given under verse 15. If the last

*Svara* is dropped in each one of them we get fourteen *Śaḍavas*. The first *Murchanā* in the *Śaḍja Grāma* and the fifth in the *Madhyama Grāma* start with *Sa*, and for them the last is *Ni*. If this *Ni* is dropped in the case of these two, they can have only two divisions, namely, *Suddha* and "with *Antara*". Similarly, the fifth in the *Śaḍja Grāma* and the first in the *Madhyama Grāma* start with *Ma* and the last is *Ga* in them. If this *Ga* is dropped, these two can have only two divisions, namely, *Suddha* and "with *Kākalī*". These are the four *Murchanās* where *Ni* and *Ga* come at the end, and, as such, are dropped in *Śaḍava*. In the case of the other ten, there are four divisions. Thus the Total number of *Śaḍava Kramas* is forty eight ( $4 \times 2 = 8$ ;  $10 \times 4 = 40$ ; total 48). For the term *Krama* see under verse 19.

42. The seven hundred and twenty enumerated before, when multiplied by (the number of) *Kramas* will give thirty four thousand five hundred and sixty.

"Enumerated above" in verse 37. The total is 34,560 (i.e.,  $720 \times 48$ ).

43. Thus shall be the number of *Śaḍavas*. Then I enumerate the five-*Svaras*. Two with *Ga* in the beginning, two with *Dha* in the beginning, two with *Niṣāda* in the beginning: thus the four kinds of *Auḍavas* are six.

The two beginning with *Ga* are the 6th in *Śaḍja Grāma* and 2nd in *Madhyama Grāma*. Here when the last two are dropped, neither *Ni* nor *Ga* is dropped. Similarly the two beginning with *Dha* are the 3rd in *Śaḍja Grāma* and the 6th in the *Madhyama Grāma*, where also neither *Ni* nor *Ga* is dropped when the last two are dropped. In the same way, *Ni* in the beginning is in the 2nd in *Śaḍja Grāma* and in the 5th in *Madhyama Grāma*. Here too, neither *Ni* nor *Ga* is dropped when the final two are dropped. So these six have four divisions. In the case of others, either *Ga* or *Ni* appears as the final or as the penultimate and as such are dropped when for *Auḍuva*, the last two are dropped.

44, 45. The other eight are of two kinds. In this way these *Kramas* are forty. And when one hundred and twenty is multiplied by them (i.e., their number,

namely, forty), there will be four thousand eight hundred. This is the number for five-Svaras. In the four-Svaras, there are two with *Ni* in the beginning, divided into four kinds. There are twelve further

46. *Kramas*, divided into two. Thus there are thirty two. When multiplied by twenty four, the number of four-Svaras will be seven hundred and sixty eight.

There are 40 *Auduva Kramas* ( $6 \times 4 = 24$ ;  $8 \times 2 = 16$ ; total 40). The total of *Auduvās* is 4800. When three *Svaras* at the end are dropped to get four-Svaras, there are only the two *Murchanās* with *Ni* in the beginning where neither *Ni* nor *Ga* is included in these three *Svaras* so dropped. They are the 2nd in the *Ṣaḍja Grāma* and the 5th in the *Madhyama Grāma*. They have thus four divisions. The other twelve have only two divisions.

There are thus 32 ( $2 \times 4 = 8$ ;  $12 \times 2 = 24$ ; to total 32). The total four-Svara *Kramas* will be  $32 \times 24 = 768$ .

47. But in the three-Svaras, two with *Ma* in the beginning have no sub-divisions. The other twelve are (each) of two kinds. Thus there are twenty six *Kramas*. If these six are multiplied by six,

48. it will be one hundred and fifty six. Again, in bi-Svaras, the eight with *Ri*, *Ga*, *Dha* and *Ni* in the beginning (respectively) are (each) of two kinds. The *Kramas* other than these are *Suddhas*.

When only three *Svaras* are taken, i.e., when the last four *Svaras* are dropped, in all cases either *Ni* or *Ga* is dropped, except in the two cases where *Ma* is in the beginning, i.e., 5th in *Ṣaḍja Grāma* and 1st in *Madhyama Grāma*, where both *Ni* and *Ga* are dropped. Thus there is no case where four divisions are possible. There are two cases where only *Suddha* is possible. Thus there are 26 ( $2 \times 1 = 2$ ;  $12 \times 2 = 24$ ; total 26).

The final total for three-Svaras is 156 ( $26 \times 6$ ). When only two *Svaras* are taken i.e., when the last five *Svaras* are

dropped, in all cases either *Ni* or *Ga* is dropped, except in six cases, where both are dropped. These six cases are 1st in *Ṣaḍja Grāma* and 4th in *Madhyama Grāma* (beginning with *Sa*), 5th in *Ṣaḍja Grāma* and 1st in *Madhyama Grāma* (beginning with *Ma*) and 4th in *Ṣaḍja Grāma* and 7th in *Madhyama Grāma* (beginning with *Pa*). These four have no division possible. The other ten have two divisions.

49. But these twenty two, multiplied by two become forty four. But the mono-Svaras, having no sub-divisions, have only the original fourteen (varieties).

Thus there are 22. The final total is 44 ( $22 \times 2$ ). When only one *Svara* is taken, no such division into "with *Kākatī*" etc. is possible. The grand total now is 3,22,582 as follows:

Total for 7 Svaras	2,82,240	(verse 34)
" 6 "	34,560	( " 42)
" 5 "	4,800	( " 45)
" 4 "	768	( " 46)
" 3 "	156	( " 48)
" 2 "	44	( " 49)
" 1 "	14	( " 49)

Total 3,22,582

50. For the *Suddhamadhyā*, which begins with *Ṣaḍja*, without the *Pa* that brings about the divisions, there are enumerated forty eight varieties (as repetitions) in the pair of *Kramas* with four *Svaras*.

This number, 3,22,582, is given as the theoretical total. But in reality, the number is less, since some of these *Tānas* are identical. In the following verses, such repeated *Tānas* (two *Tānas* being identical) are enumerated. In the four-Svara groups, there are forty eight that are repetitions.

51, 52 & 53. These *Tānas* of the two Three-Svaras are twelve. There are two in bi-Svaras. Mono-Svara is (only) one. These sixty three, by the side of the

*Tanas* belonging to *Uttaramandra* are accepted as repetitions. Again *Mārgī Kramas*, with *Ni* etc. which are four with five *Svaras* are four hundred and eighty. What belong to the four-*Svaras* are ninety six. In the pair of three-*Svaras*, there are twelve. There are four in the pair of bi-*Svaras*.

54. Mono-*Svara Tāna* is (just) one. The five hundred and ninety three of them, are not different from the *Tanas* found in *Rajani*.

*Suddhamadhyā*, which begins with *Ṣadja* is the 4th in the *Madhyama Grāma*. The only difference between *Ṣadja* and *Madhyama Grāma* is in the number of *Srutis* for *Pa*. When *Pa* is eliminated, the difference between the two *Grāmas* is also eliminated. When *Pa* as the fifth is eliminated, then for the remaining 6 *Svaras*, there will be 24 *Kramas* each for the *Suddha* and "with *Antara*". These 48 in the *Madhyama Grāma* are identical with the corresponding 48 in the *Ṣadja Grāma*. When 7 *Svaras*, 6 *Svaras* or 5 *Svaras* are taken, then *Pa* is there, and the difference between the two *Grāmas* exists. Since *Pa* is the 5th, it is only when the final 3, 4, 5 or 6 *Svaras* are removed that the identity comes in. In the case of 4 *Svaras* (i.e., when 3 *Svaras* are removed) there are 48 repetitions. In the case of 3 *Svaras* (i.e., when 4 *Svaras* are taken away) there will be 6 combinations each for *Suddha* and for "with *Antara*". Thus there are 12 combinations. In the case of 2 *Svaras* (i.e., when 5 *Svaras* are removed) *Ga* is also removed and the difference between *Suddha* and "with *Antara*" is also eliminated, and there are only 2 combinations. When only 1 *Svara* is taken, there is only 1 combination. On the whole, these combinations in the *Madhyama Grāma* are also identical with the corresponding combinations in the *Ṣadja Grāma*. There are on the whole  $48 + 12 + 2 + 1 = 63$  repetitions.

*Mārgī* is the fifth in the *Madhyama Grāma* (see under verse 15) and begins with *Ni*. Here when 5 *Svaras* are taken in the beginning, *Pa* and *Dha* at the end are dropped, and since *Pa* is dropped, the difference between *Ṣadja* and *Madhyama Grāma* is also eliminated. Here since both *Ga* and *Ni* are included, there are *Suddhas*, "with *Kākalī*", "with *Antaras*" and "with *Kākalī* and *Antaras*". For a five-*Svara* group, there are 120 combinations, and this in four varieties just noted come to 480

combinations. When 4 *Svaras* are taken, then also, *Ni* and *Ga* are included and there are the four varieties possible. Each will have 24 and there are 96 on the whole. When only 3 *Svaras* are taken, *Ga* goes and there are only 2 varieties, *Suddha* and "with *Kākalī*". There are 6 combinations in each, the total being 12. These two varieties continue even in bi-*Svara* combination, since *Ni* continues. There are thus two combinations in each, and there are 4 on the whole. There is only one combination in mono-*Svara*. The total is  $480 + 96 + 12 + 4 + 1 = 593$ . These are repetitions of corresponding combinations in the *Rajani* which is the second in the *Ṣadja Grāma*.

55. But, for *Pauravī*, with *Dhaivata* in the beginning, there are four six-*Svara Kramas*. Their *Tanas* are accepted as twenty eight hundred and eighty.

56. For the four *Auduvās*, the number has been given already. The two with four *Svaras*, the two with three *Svaras*, the two bi-*Svaras* (and) the mono-*Svara* have their numbers already given.

57. These thirty four hundred and twenty five *Tanas* have the same form as the *Tanas* belonging to the *Uttarāyatā*.

*Pauravī* is the 6th in the *Madhyama Grāma*. When the final *Pa* is removed, then the difference between the *Grāmas* is also eliminated. For this six-*Svara* group, there are the four varieties, since both *Ni* and *Ga* are retained. Each six-*Svara* group has 720 combinations and the total is 2,880. There will be four varieties for five-*Svara* group also, and each has 120; the total is 480 as already said in verses 52, 53. In the four-*Svara*, three-*Svara*, bi-*Svara* and mono-*Svara* groups, the varieties are two each, since *Ga* goes and the "with *Antara*" variety is impossible. Their numbers as 48, 12, 4 and 1 have already been given in verses 50, 53, 54. The total is  $2,880 + 480 + 48 + 12 + 4 + 1 = 3425$ . These are repetitions of the combinations in *Uttarāyatā* which is the second in the *Ṣadja Grāma*.

58, 59 & 60. Thus there are four thousand eighty one *Tanas* that are repetitions. If (the number of

*Kūṭatānas*) is reduced by the complete and incomplete (*Tānas*) along with the *Kramas*, this number of *Kūṭatāna* will be three lakhs, seventeen thousand, nine hundred and thirty. Here the method of calculating it is given. The figures beginning with one and ending with seven should be written one above the other in order.

The three totals 63+593+3425 together come to 4081, which are repetitions in the *Madhyama Grāma* of what have already appeared in the *Ṣaḍja Grāma*. The complete *Kramas* are 392 (see verse 34); the six *Svaras* are 48 (see verse 42); five *Svaras* are 40 (see verse 45); four *Svaras* are 32 (see verse 46); three *Svaras* are 26 (see verse 48); bi-*Svaras* are 22 (see verse 49); mono-*Svaras* are 11 (see verse 49). In the mono-*Svara*, there are really 14; yet the number is given here as 11, since cases of *Sa*, *Ni* and *Dha* as mono-*Svaras* have already been eliminated (see verses 53ff). The total is 571. If this is added to the 4081, the total is 4652. The number of *Kūṭatānas* was already given as 322582 (see verse 49n.). If 4652 be taken away, the remainder is 317930.

Here there is room for a doubt. All the cases of repetitions are where *Pa* is eliminated, and where as such the difference between the two *Grāmās* is also eliminated. But in all the cases, *Dha* remains and in *Ṣaḍja Grāma*, *Dha* has only 3 *Srutis*, while in the *Madhyama Grāma* it has four *Srutis*. Does not the *Grāma* difference still remain when *Dha* remains? The point is this. *Dha* has three *Srutis* or four *Srutis* only in relation to *Pa*; when *Pa* is eliminated, *Dha* is the seventh *Sruti* from *Ma*. Its feature as three *Srutis* or four *Srutis* vanishes along with the disappearance of *Pa*.

61. If the following and the still following one among them is multiplied by the previous and the still previous one, there will result the number for each of the *Murchanās* beginning with one, in order.

This is a graphic representation of the number of *Tānas* for each *Murchanā*. It is as follows:

No. of Svaras	No. of Tānas
1	1
2 X 1	2
3 X 2	6
4 X 6	24
5 X 24	120
6 X 120	720
7 X 724	5068

62. After writing the *Krama* (of the *Svaras*) the previous *Svara* and the still previous one should be placed under what follows. If that is (in the) above (line), what remain must be given in front.

63. The rest (should be given) behind in the order of the original sequence. *Prastāra* is of this nature. There should be seven lines, for each of the columns beginning with seven and ending with one.

In the stanzas 62 and the first half of 63, the method of writing out the *Prastāras* is given. *Prastāra* is the actual presentation of all the combination for a given set of *Svaras*. The method can be explained by an example. Suppose that we want all the combinations of the set *Sa Ri Ga Ma*. First place the *Svaras* in the original order:

(1) Sa Ri Ga Ma

There is no previous *Svara* for *Sa*; so leave it. *Ri* has *Sa* as previous; so put *Sa* under *Ri*. Then *Ga Ma* must be given after that and *Ri* must be given previous to it. Then we get:

(2) Ri Sa Ga Ma

In the next step, see if *Sa* can be placed under *Ri* again. But since *Sa* has been so placed in the previous line, nothing is to be done with it. There is no *Svara* before *Sa*, to be placed under *Sa*. So we take *Ga* and put *Ri* under it; put *Ma* after that and *Sa Ga* before it. We get

(3) Sa Ga Ri Ma

Then we take *Ga*, and since *Ri* has already been given under it in the previous stage, we give *Sa* under it, *Ri Ma* after that and *Ga* before it; we get

(4) *Ga Sa Ri Ma*

In this way we get the following series :

(5) <i>Ri</i>	<i>Ga</i>	<i>Sa</i>	<i>Ma</i>	(15) <i>Ga</i>	<i>Ri</i>	<i>Sa</i>	<i>Ma</i>
(6) <i>Sa</i>	<i>Ri</i>	<i>Ma</i>	<i>Ga</i>	(16) <i>Ri</i>	<i>Sa</i>	<i>Ma</i>	<i>Ga</i>
(7) <i>Sa</i>	<i>Ma</i>	<i>Ri</i>	<i>Ga</i>	(17) <i>Ma</i>	<i>Sa</i>	<i>Ri</i>	<i>Ga</i>
(8) <i>Ri</i>	<i>Ma</i>	<i>Sa</i>	<i>Ga</i>	(18) <i>Ma</i>	<i>Ri</i>	<i>Sa</i>	<i>Ga</i>
(9) <i>Sa</i>	<i>Ga</i>	<i>Ma</i>	<i>Ri</i>	(19) <i>Ga</i>	<i>Sa</i>	<i>Ma</i>	<i>Ri</i>
(10) <i>Sa</i>	<i>Ma</i>	<i>Ga</i>	<i>Ri</i>	(20) <i>Ma</i>	<i>Sa</i>	<i>Ga</i>	<i>Ri</i>
(11) <i>Ga</i>	<i>Ma</i>	<i>Sa</i>	<i>Ri</i>	(21) <i>Ma</i>	<i>Ga</i>	<i>Sa</i>	<i>Ri</i>
(12) <i>Ri</i>	<i>Ga</i>	<i>Ma</i>	<i>Sa</i>	(22) <i>Ga</i>	<i>Ri</i>	<i>Ma</i>	<i>Sa</i>
(13) <i>Ri</i>	<i>Ma</i>	<i>Ga</i>	<i>Sa</i>	(23) <i>Ma</i>	<i>Ri</i>	<i>Ga</i>	<i>Sa</i>
(14) <i>Ga</i>	<i>Ma</i>	<i>Ri</i>	<i>Sa</i>	(24) <i>Ma</i>	<i>Ga</i>	<i>Ri</i>	<i>Sa</i>

As a matter of fact what happens is this. If we take *Sa Ri*, there are only *Sa-Ri* and *Ri-Sa*. Then we take *Ga* also. For each two-*Svara* there are similarly two. Thus there must be two with *Ga* at the end, transposing only *Sa* and *Ri*; two with *Ri* at the end, transposing only *Sa* and *Ga*; and two with *Sa* at the end, transposing only *Ri* and *Ga*. In this way we get six. Then if we take *Ma* also, there are six with *Ma* at the end, six with *Ga* the end, six with *Ri* at the end and six with *Sa* at the end; thus there are twenty four. If we take *Pa* also, there are six groups of such twenty four with each of the six *Svaras* at the end. In this way the whole *Prastāra* must be computed for each *Murchanā*.

If we start with *Ri*, then *Ri Ga*, then *Ri Ga Ma* and so on, we get another set. Similarly with *Ga* and then with *Ma*; and then taking the next one, two, up to six and form similar combinations.

64. In the first column of the first (line) among them, should be written (the figure) one, and zero in the others. In the same should be placed pebbles corresponding to the number of the *Tāna* to be ascertained.

65, 66 & 67. Among the lines thus arranged from top to bottom, the total of the last numbers in the lines already formed should be placed, as it is, below the zero; and that, multiplied by the number (of the lines) of the column (below it), should be placed below its own column and still below it. (This is accepted as the *Khaṇḍameru*. The pebble should be moved to a lower column by such a number which represents the number of the last *Svara* of the *Uddiṣṭa* counted backward from the last *Svara* of the original order. This movement of the pebble should start from the last. The (new) *Krama* (at every stage) will be after eliminating (the *Svara* so) obtained.

From the second half of stanza 63 to the first half of stanza 66, what is called *Khaṇḍameru* is described. This is a graph to determine the form of the *Svara* combination for a particular number in the series and for determining the number in the series for a particular *Svara* combination given. These two processes are respectively called *Naṣṭa* and *Uddiṣṭa*. These terms will be presently explained when they are taken up after this *Khaṇḍameru*.

The process is as follows: have seven horizontal lines, one below the other. These lines should be divided into columns, in such a way that the first line has seven columns, the second has six and the seventh has only one. Here, in the first line of seven columns, write the figure 1; put zeros in the other six columns of this line. If the *Tāna* to be ascertained has three *Svaras*, then put three pebbles, one each in the first three columns of this line; if it is four then put the four pebbles in the four columns; and so on. Pebbles are recommended for easy computation by shifting the pebbles from line to line. This point will be explained presently. "The same" in the text means columns of the same number as the number of *Tānas* to be ascertained.



Have the columns as follows :

Sa	Ri	Ga	Ma	Pa	Dha	Ni
1	0	0	0	0	0	0
	1	2	6	24	120	720
		4	12	48	240	1440
			18	72	360	2160
				96	480	2880
					600	3600
						4320

This is obtained in the following way. We have to add up the number of the last column in the previous and in the following line. Start with the first line of 7 columns. Here there is no line following that has been formed. The last number in the previous (i.e., 1st) line is 1. Put 1 in the last column of the second line. Add up the last numbers of the two lines that are partly formed. That will be  $1 + 1 = 2$ . Put this 2 in the second column of the second line. Multiply this by 2 and we get 4; put this 4 in the next line below. Then add up now the last figures of the three columns,  $1 + 1 + 4 = 6$ . Put this in the third column of the second line. Multiply this by 2 and put the resulting 12 below it in the third line; multiply the 6 by 3 and put the resulting 18 below it in the still lower line: now add up the finals  $1 + 1 + 4 + 18 = 24$ . Put this 24 in the 4th column of the second line. Similarly multiply this by 2 and put the resulting 48 below; multiply the 24 by 3 and put the resulting 72 below it; multiply the 24 by 4 and put the resulting 96 in the column below. That is the last column of the fifth line. Now, when we have come to a new "last column", add up the finals and put it in the next column of the second line :

$1 + 1 + 4 + 18 + 96 = 120$ . Repeat the process of multiplying 120 with 2, with 3, 4 and 5 and put the resulting 240, 360, 480 and 600 in the lower columns. We have again a last column. Now start adding up the finals and we get  $1 + 1 + 4 + 18 + 96 + 600 = 720$ . Multiply this by 2, 3, 4, 5 and 6 and put the resulting 1440, 2160, 2880, 3600 and 4320. All the columns are finished and there is no further process. This graph is called a *Khaṇḍameru*.

Column (*Koṣṭha*). Line (*Pañkti*). Pebbles (*Loṣṭaka*). Number or Figure (*Aṅka*). Total after adding up (*Samyoga*). Zero (*Kha* or *Sūnya*). *Kha* means sky, which is the symbol for zero. Multiplied by the number (*Saṅkhyāguṇa*). As it is (eka = one); i.e., without multiplying it.

68. By adding up the numbers (in the squares) where the pebbles are moved, there will be the number of the *Uddiṣṭa*. Select those numbers (in the squares) which, along with 1 in the original (first line), when added up, becomes the number of the *Naṣṭa*;

69 & 70. put pebbles in (the squares) with (those numbers). The number of pebbles must be the same as the number of *Svaras* in the *Naṣṭa*. Count the number of the squares with the pebbles, below in the order (from the zero); that number would be the number of the *Svara* counted backward from the last (*Svara*) of the (original) *Krama*. The elimination of the (*Svara*) obtained etc., is as in the previous case.

The method of *Naṣṭa* and *Uddiṣṭa* is described in the above stanzas. First *Uddiṣṭa* is described. *Uddiṣṭa* is the finding out the number of the *Tāna* of a given form. Since the four *Svara* Tānas for *Sa Ri Ga Ma* are given above, I take an example relating to it for illustration. Suppose that we have to find out the number of the *Tāna* of the form *Ma Ga Ri Sa*. There are four *Svaras*; so put four pebbles in the first four columns of the first line in the *Khaṇḍameru*. The last *Svara* of the *Uddiṣṭa* is *Sa*. The original order is *Sa Ri Ga Ma*. Here the last is *Ma*. Counting backward from *Ma* to *Sa*, we get 4. So move the pebble in the fourth column of the first line downward by 4 lines. It will be in the square



represented by the number 18, i.e., the last column in the fourth line. Then eliminate *Sa*. Now the last of the *Uddiṣṭa* will be *Ri*. This will be the third from *Ma* of the original order counted backward. So move the pebble in the third column of the first line downward by three lines and it will be in the square represented by the number 4, i.e., in the last column of the third line. Then eliminate *Ri*. Now *Ga* is the last of the *Uddiṣṭa*. This is the second from *Ma*, which is the last of the original order, counted backward. So move the pebble in the second column downward by two lines and it will be in the square represented by 1. When we ignore *Ri* also, there is only *Sa* and as such, nothing remains that can be called the final of the *Uddiṣṭa*. So there is no movement of the pebble. Now add up the numbers in the four squares occupied by the pebbles; that will be  $18 + 4 + 1 + 1 = 24$ . So *Ma Ga Ri Sa* is the 24th *Tāna*, starting from the *Krama Sa Ri Ga Ma*. It will be noticed in the Table given above that it is the 24th. This method will hold good only when the progression of the *Prastāra* follows the rule laid down in verses 62 and 63.

*Naṣṭa* is the method of determining the form of a *Tāna* when the number is given. Take as many pebbles as there are *Svaras* in the *Tāna* in question. Put them into as many squares, only one in a column, so that the total of the numbers in those squares, when added up, will be the number of the *Tāna* in question. The number 1 in the first line must always be included; i.e., the squares must be selected from the extreme left side. Write out the *Svaras* of that number in their original order. Then take the final column (on the right) and count its number from the zero above. Count from the last *Svara* of the original order backward to the same number and write that *Svara*. Then eliminate the *Svara* so obtained from the original order. Take the next column and count its number from the zero above; again count the same number backward from the last *Svara* of the original order (after the elimination) and put the *Svara* before the previous *Svara*. Repeat this counting and elimination of the *Svara* so obtained after each counting. The *Svaras* obtained by the calculation will be the form of the *Tāna*. Suppose it is the form of the 1000th *Tāna* of the seven *Svaras* that is wanted to be ascertained. In the *Khaṇḍameru*, we can ignore all columns where the figures are above 1000. Take the column with 720 in the second line. Then we have to fill up 280. So take 240 in the third line of the sixth column. Now we have 40 remaining. So take 24 in the second line of the fifth column, 12 in the third line of the fourth column, 2 in the second line of the third column and 1 in the second and first lines of the second and first columns. Thus we have allotted 1000 among the seven columns. 720 is the second line below zero. Counting backward

from *Ni*, the last of the original order, we get *Dha* as the second. Put this as the last *Svara*. Eliminate *Dha*. In the previous column 240 is the 3rd from the zero. The third backward from *Ni* (*Dha* is now eliminated) is *Ma*; put *Ma* as the 6th before *Dha*. Eliminate *Ma*. 120 is the 2nd from the zero. So *Pa* is the 2nd. Put *Pa* as the fifth before *Ma*, and eliminate *Pa*. 12 is the third from zero. *Ri* is the 3rd from *Ni*, and put *Ri* as the fourth before *Pa*. 2 is the second from the zero. *Ga* is the second from *Ni* and put *Ga* as the third before *Ri*. 1 is the second from zero. Now *Sa* is the second from *Ni*, and put *Sa* as the second and the remaining *Ni* as the first. We get *Ni Sa Ga Ri Ma Pa Dha* as the 1000th *Tāna* in the seven *Svara*. Care should be taken in allocating the pebbles in the required number of columns in such a way that their total is the number of the *Tāna* given. Thus if we want the 660th *Tāna* of six *Svara*, we will have to assign the 6 pebbles to squares represented by 600, 48, 6, 4, 1 and 1 in the six columns.

71. By adding up the numbers of the last columns from top to bottom (taking as many) lines as the number of *Svaras* in the *Tāna*, there will result the number of *Tānas* for mono-*Svara* etc., in order.

By adding up the totals of the last columns representing the number of *Svaras* in the *Tāna*, we get the total number of *Tānas* for those *Svaras*. The last is the left column. Thus for mono-*Svara*, it is 1. For bi-*Svara* it is  $1 + 1 = 2$ . For three it is  $1 + 1 + 1 = 3$ . Take as many lines as there are *Svaras* in the *Tāna*. Add up the left end columns of these lines. We will get the numbers 1, 2, 6, 24, 120, 720 and 5040.

From here to the end of the section, the names are given for the various *Suddha Tānas*. The names are names of sacrifices and their fruits are spoken of as corresponding to the sacrifices.

72. Then, here we give the names of the *Suddha Tānas*. *Agniṣṭoma*, *Atyagniṣṭoma*, *Vājapeya* and *Ṣoḍaśī*.

73. *Puṇḍarika* and *Asvamedha*, after that *Rajasūya*, these in order are the names of the seven *Tānas* from which *Ṣaḍja* is removed.

74. *Sviṣṭakṛt*, *Bahusauvarṇa*, *Gosava* and *Mahāvṛata*, *Viṣvajit* and *Brahmā-yajña*, *Prājāptya* as the seventh on the other hand :

75. these in order, are the names of the *Tānas* from which *Rṣabha* is removed. *Asvakraṇta*, *Rathakraṇta*, after that *Viṣṇukrānta*,

76. *Sūryakraṇta*, *Gajakrānta*, *Valabhit*, *Nāgapakṣaka* : these are accepted in order as the seven names of (*Tānas*) from which *Pañcama* is removed.

77. *Cāturmāsya*, then what is called *Samsthā*, *Sastra*, and *Uktha* as the fourth, *Sautrāmaṇi*, similarly, *Citrā*, what is called *Udbhit* as the seventh on the other hand :

78. these in order are the names of *Ṣāḍavas* from which *Niṣāda* is removed. *Savitri* and *Ardhasāvitri*, what is called *Sarvatobhadra*,

79. the *Ayana* of the *Ādityas*, and what is called *Gavām ayana*, the *Ayana* of *Sarpas* as the sixth, *Kaunāpāyana* as the seventh : they accept these as the names of *Tānas* from which *Ṣaḍja* is removed.

80. *Agnicit* and *Dvādasāha*, *Upāmsu*, then what is called *Soma*, *Asvapratigraha*, *Barhis*, then what is called *Abhyudaya* :

81. they accept these as the names (of *Tānas*) from which *Rṣabha* is removed. *Sarvasvadaḥṣiṇa*, *Dikṣā*, what is called *Soma*, what is called *Samit*,

82. *Svāhākāra*, *Tanūnapāt*, then being accepted *Godohana* : they speak of these as the names (of *Tānas*) from which *Gāndhāra* is removed.

83. *Idā* and *Puruṣamedha*, *Syena*, *Vajra*, then *Iṣu*, *Angiras*, *Kaṅka* : thus these in order are the names (of *Tānas*) from which *Sa* and *Pa* are removed.

84. *Jyotiṣṭoma*, then *Darsa*, what is called *Nandi*, *Paurṇamāsaka*, *Asvapratigraha*, *Rātri*, the seventh being declared as *Saubhara* :

85. these in order are the names of (*Tānas*) from which *Niṣāda* and *Gāndhāra* are removed. *Saubhāgyakṛt* and *Kūriri*, *Sāntikṛt*, similarly *Puṣṭikṛt*,

86. and *Vainateya* and *Uccāṭana*, what is called *vasīkaraṇa*, these are the names of *Tānas* from which *Pañcama* and *Rṣabha* are removed.

87. *Trailokyamohana*, *Vīra*, *Kandarpabalasātana*.

88. *Saṅkhacūḍa*, *Gajacchāya*, what is called *Raudra*, *Viṣṇuvikrama*, these in order are the names of *Tānas* from which *Ri* and *Dha* are removed.

89. *Bhairava*, what is called *Kāmada*, *Avabhr̥tha*, *Aṣṭakapāla*, *Sviṣṭakṛt* and *Vaṣatkāra*, the seventh being accepted as *Mokṣada* :

90. thus are accepted the names of those (*Tānas*) from which *Niṣāda* and *Gāndhāra* are removed. If a *Tāna* has the name of a particular sacrifice, that *Tāna* has the fruit of that sacrifice.

91. In *Gāndharva*, (*Suddha*) *Murchanās* (and *Suddha*) *Tānas* are enjoined in scripture as conducive to eminence. Those *Kūṭas* are also of use since they have acquired a position in singing.

## V. SĀDHĀRAṆA

1. *Sādhāraṇa* is of two kinds, in so far as it refers to *Svara* and *Jāti*. Among them, *Svara-sādhāraṇa* is described as of four kinds,

*Sādhāraṇa*, lit. common. *Jāti* will be explained in the seventh section.

2. in so far as they refer to *Kākalī*, *Antara* and *Ṣaḍja* and to *Madhyama*. Indeed, the *Kākalī Sādhāraṇa* is between *Ṣaḍja* and *Niṣāda*.

3. The commonness therefore, of that (*Kākalī*), they understand as *Sādhāraṇa*. Similarly, (the commonness) between *Ga* and *Ma* of *Antara* is also accepted as *Sādhāraṇa*.

*Sa* has normally the first four *Srutis*. When the first two *Srutis* are taken up by *Ni*, it is *Kākalī*. Thus these first two *Srutis* become common to *Ni* and *Sa*. Similarly, *Ma* has four *Srutis* normally (10 to 13). If 10 and 11 are taken up by *Ga*, these become common to *Ga* and *Ma* (see iii-17 before.)

4. After singing *Ṣaḍja*, *Kākalī* and *Dhāvata* should be sung in regular order. Similarly, after singing *Madhyama*, *Antara* and *Rṣabha* should be sung.

5 & 6. Or, after singing *Ṣaḍja* and *Kākalī*, one should again come to *Ṣaḍja*, and (also) any one of (the *Svaras*) that follow. Similarly, after singing *Madhyama* and *Antara Svara*, *Madhyama* has to be taken up, or any one of (the *Svaras*) that follow. The *Kākalī* and the *Antara Svara* is made use of only sparingly everywhere.

*Svaras* that follow, i.e., *Ri*, *Ga*, *Ma*, *Pa* and *Dha*, in the case of *Ni-Sa* and *Pa, Dha, Ni, Sa* and *Ri* in the case of *Ga-Ma*.

7. If *Niṣāda* takes up the first *Sruti* of *Ṣaḍja*, and *Rṣabha* (takes up) the last (*Sruti*), then it is called *Ṣaḍja Sādhāraṇa*.

*Sa* has normally the first four *Srutis*. If the first is taken up by *Ni* and the fourth by *Ri*, it is *Ṣaḍja Sādhāraṇa*.

8. There will be *Sādhāraṇa* also between *Madhyama* (on one side) and *Ga* and *Pa* (on the other). The *Sādhāraṇa* of *Madhyama* surely abides in the *Madhyama Grāma*.

*Ma* has four *Srutis* normally (10 to 13). If *Ga* takes up the 10th and if *Pa* takes up the 13th, it is *Madhyama Sādhāraṇa*. This *Madhyama Sādhāraṇa* is only in *Madhyama Grāma*, i.e., when *Pa*, being in 16, takes up 13. Thereby it is to be understood that *Ṣaḍja Sādhāraṇa* is only in the *Ṣaḍja Grāma*.

9. These two *Sādhāraṇas* are (called) *Kaisika*, since they are very minute like a hair (*Keśa*). These very two are called *Grāma Sādhāraṇa* by some scholars.

These two are also called *Kaisika Ni* and *Kaisika Ga*, because the commonness is only by one *Svara* and hence very minute. In the *Kākalī* and *Antara*, the commonness was by two *Srutis*. Since these *Sādhāraṇas* are respectively in the *Ṣaḍja* and *Madhyama Grāmas*, they are also called *Grāma Sādhāraṇa*.

10. That singing which is common among *Jātis* derived from the same *Grāma* and having the same *Aṃśa*, noble people speak of as *Jāti Sādhāraṇa*. Some people speak of this *Jāti Sādhāraṇa* as *Rūgas*.

*Aṃśa* is the frequent *Svara* in a *Jāti*. Both the terms will be explained in the seventh section.

## VI. VARṆA AND ALAṆKĀRA

1. The process of singing is spoken of as *Varṇa*. That is described as of four kinds, as *Sthāyi*, *Ārohi*, *Avarohi* and *Sañcāri*. Then their definitions (are given).

Till now the various possible combinations of the seven *Svaras* in all their modifications have been dealt with. All these combinations are not utilised in music. From now, the author deals with such combinations of the seven *Svaras* that are actually taken up in music. Process of singing (*Gānakriyā*). When these *Svaras* (with their modifications) are actually sung, that is called a *Varṇa*.

2. That handling of one and the same *Svara* stopping and stopping, that is to be known as *Sthāyi Varṇa*. The next two names have a literal meaning.

If a *Svara* is sung, stopped and then sung again such a combination of the same *Svara* is called *Sthāyi*. Thus Sa Sa Sa is a *Sthāyi Varṇa*. The next two names are *Ārohi* and *Avarohi*. *Ārohi* means ascending. It is like Sa Ri Ga. *Avarohi* means descending. It is like Ni Dha Pa.

3. By mixing up these, the *Varṇa* is described as *Sañcāri*. They speak of a particular *Varṇa* combination as *Alaṅkāra*.

*Sañcāri* means wandering. When there is no such regular order, when these three are mixed up, that is called *Sañcāri*: Particular (*viśiṣṭa*). Really it means something more than "particular." It is "what excels." *Varṇa* combination (*Varṇasandarbha*). *Alaṅkāra* literally means an ornament.

4. But its divisions are many. Of these, I (first) speak of those coming under *Sthāyi*. Those (*Alaṅkāras*) come under *Sthāyi Varṇas* where both in beginning and in the end the same *Svara* appears.

a *Sthāyi Varṇa* has been defined as one where a *Svara* is sung, stopped and sung again. There may be other *Svaras* in the

middle. All such *Varṇa* combinations where the same *Svara* is taken up in the end which started the combination, come under *Sthāyi*. There are seven such *Alaṅkāras*, noted just below.

5. What has *Prasanna* in the beginning, what has *Prasanna* in the end, bearing the name of what has *Prasanna* both in the beginning and in the end, then what has *Prasanna* in the middle; the fifth shall be what is devoid of order;

6. *Prastāra*; then shall be *Prasāda*: these seven (kinds) come under *Sthāyi*. In this section, the first *Svara* in a *Murchanā* shall be *Mandra*.

The term *Prasanna* will be explained just below in verses 7 and 8. In this section dealing with *Alaṅkāras*, the terms *Mandra* and *Tāra* have meanings different from what was given in section iii, verse 7. There the seven *Svaras* were assigned three *Sthānas* or positions as *Mandra* (deep), *Madhya* (middle) and *Tāra* (high). Here, the first *Svara* in a *Murchanā* is called *Mandra*. The meaning will be clear from the use in the following verses.

7, 8. That when doubled shall be *Tāra*. Or, the previous and the still previous shall be *Mandra* and then the succeeding one from that shall be *Tāra*. *Mandra* may be (called) *Prasanna* and also *Mṛdu*. *Tāra*, on the other hand, can be (called) *Dīpta*. *Mandra* shall be (represented as) having a dot above, while being written; *Tāra* shall have a vertical line above; *Pluta* shall be what is uttered three times.

Double the *Mandra Svara* is called *Tāra*. In the third section, *Tāra* was four times *Mandra*. Thus in this section, if Sa in the *Mandra Sthāna* is taken as *Mandra*, then the Sa in the *Madhya Sthāna* will be called *Tāra* and if it is the *Murchanā* of the *Madhya Sthāna*, then with reference to Sa of this *Murchanā*, Sa of the *Tāra Sthāna* will be called *Tāra*. There is another alternative meaning for the terms *Mandra* and *Tāra*. A *Svara* in the previous *Sthāna* is called *Mandra* and the same *Svara* in the next higher *Sthāna* is called *Tāra* in relation to it. That is,

*Mandra* and *Tāra* need not necessarily refer to the first *Svara* in a *Murchanā*. This is the difference between the two alternative meanings. *Mandra* is also called *Prasanna* and *Mṛdu*. These three terms mean the same thing. *Dipta* is another name for *Tāra*. *Prasanna* literally means pleased and *Mṛdu* means soft. *Dipta* means shining. When written, a *Mandra Svara* is represented by a dot above. In this translation I represent it by *Italics*. A *Tāra Svara* is represented by a small vertical stroke above. In this translation I represent it by thick types. Thus *Sa* is *Mandra* and *Sa* is *Tāra*. Usually *Pluta* means a *Svara* of three *Matras*. But here a *Pluta* is a *Svara* repeated three times as *Sa Sa Sa*.

9, 10. When there is a *Tāra* coming after two *Mandras*, it is called "what has *Prasanna* in the beginning."

*Sa Sa Sa* (1)

When there is the reverse of it, there is "what has *Prasanna* in the end."

*Sa Sa Sa* (2)

When a *Dipta* appears between two *Prasannas*, it shall be "what has *Prasanna* both in the beginning and in the end."

*Sa Sa Sa* (3)

Again, when there is *Mandra* appearing between two *Tāras*, those who know, know it as an *Alaṅkāra* called "what has *Prasanna* in the middle."

*Sa Sa Sa* (4)

*Prasanna* means *Mandra*, in the above four *Alaṅkāras*.

11. If the first *Svara* of the *Murchanā* appears in the beginning and in the end and the second (*Svara*) in the middle, that is one *Kalā*; then, if the third and the fourth (*Svaras*) appear in the middle,

12. that is the second (*Kalā*); if the three (*Svaras*) starting with the fifth appear in the middle, that is the

remaining *Kalā*. Thus is the *Alaṅkāra*, "what is devoid of order" spoken of as having three *Kalās*.

*Sa Ri Sa; Sa Ga Ma Sa; Sa Pa Dha Ni Sa* (5)

In the first four *Alaṅkāras*, there was a certain definite order. But here we do not find the same order. If we take the *Murchanā* as *Sa Ri Ga Ma Pa Dha Ni*, then *Sa* will be the first. A *Kalā* is a part, here the part of an *Alaṅkāra*. Thus the fifth *Alaṅkāra* has three *Kalās* or parts. This is *Sthāyi Alaṅkāra*, and as such, the first and the last must be the same *Svara*. First put *Ri* between *Sa*; then put *Ga* and *Ma* between *Sa*; then put the remaining three *Svaras*, *Pa Dha Ni*, between *Sa*. These are the three parts of this *Alaṅkāra*.

13. If in each of the (above) *Kalās* there is *Dipta* at the end, it is called *Prastāra*.

*Sa Ri Sa; Sa Ga Ma Sa; Sa Pa Dha Ni Sa* (6)

In the fifth *Alaṅkāra*, the same *Prasanna Sa* appeared both in beginning and in the end. If the *Sa* at the end is made *Dipta* or (*Tāra*) as *Sa*, then the *Alaṅkāra* becomes *Prastāra*.

If (in the above) the *Tāra* and the *Mandra* are interchanged, they call it *Prasāda*.

*Sa Ri Sa; Sa Ga Ma Sa; Sa Pa Dha Ni Sa* (7)

If *Tāra Sa* appears at the beginning and *Mandra Sa* at the end, which is the reverse of the sixth *Alaṅkāra*, it is *Prasāda*. The first four *Alaṅkāras* had *Sa* itself in the middle also, besides in the beginning and at the end; the last three have other *Svaras* in the middle.

(These are *Alaṅkāras* coming under *Sthāyi*)

14. There are *Vistṛṇa* and *Niṣkarṣa*; *Bindu Abhyuccaya* as the next; similarly, *Hasita*, *Preṅkhita*, *Ākṣipta*, *Sandhipracchādana*.

15. *Udgīta* and *Udvāhita*; similarly, *Trivarna* and *Veni*: these are spoken of as the twelve *Alaṅkāras* coming under *Ārohi Varṇas*.

There are thus twelve *Alaṅkāras* coming under *Ārohi* (ascending).

16. Where there is the ascending order (of the *Svaras*) starting from the first (*Svara*) of the *Murchanā*, stopping and stopping, with *Svaras* that are long, that is called *Vistṛṇa*.

Sā Rī Gā Mā Pā Dhā Nī (1)

This is simply singing the seven *Svaras*, with a stop after each, and each sung for two *Mātras* (as long).

17. This same is called *Niṣkarṣa*, when there are *Svaras* that are short, each uttered twice without any interval between.

Sa Sa Rī Rī Ga Ga Ma Ma Pa Pa Dhā Dha Nī Nī (2)

This is the same as the previous one; only, for each long *Svara*, each *Svara* is repeated as two short *Svaras*, with no other *Svara* coming between the two repeated *Svaras*.

This same they know as *Gātra Varṇa*, if the *Svaras* are uttered three times or four times.

Sa Sa Sa Rī Rī Rī Ga Ga Ga Ma Ma Ma Pa Pa Pa  
Dha Dha Dha Nī Nī Nī (2a)

Sa Sa Sa Sa Rī Rī Rī Rī Ga Ga Ga Ga  
Ma Ma Ma Ma Pa Pa Pa Pa Dha Dha Dha Dha  
Nī Nī Nī Nī. (2b)

Either, each of the seven *Svaras* must be uttered three times, or, they must be uttered four times as short ones, with no other *Svara* coming between the repeated *Svaras*. Then it is called *Gātra Varṇa*. Thus the second variety has two further sub-varieties.

18 & 19. Some people speak of these as two varieties of *Niṣkarṣa* itself.

The second and its sub-varieties (2a and 2b) are taken together as three sub-varieties of the second itself

.When there shall be the ascending order making it as *Pluta*, short, *Pluta*, short, *Pluta*, short, *Pluta*, then this is accepted as *Bindu*.

Sa Sa Sa Rī Ga Ga Ga Ma Pa Pa Pa Dha Nī Nī Nī (3)

If, of the seven *Svaras*, the first, third, fifth and seventh are sung as *Plutas* (i.e., each three times) and the second, fourth and sixth are sung as short, it is called *Bindu*. In all these four *Alaṅkāras*, all the seven *Svaras* are sung in the regular ascending order.

When there is the ascending order with one (*Svara*) left out, wise people call it *Abhyuccaya*.

Sa Ga Pa Nī (4)

Now we take up an *Alaṅkāra* where some *Svaras* are left out in the ascending order. In this the alternate *Svaras* are left out.

20. Where the *Svaras* are taken up in the ascending order, each succeeding one being repeated once more (than the previous,) the beloved of S'iva calls it *Hasita*.

Sa Rī Rī Ga Ga Ga Ma Ma Ma Ma  
Pa Pa Pa Pa Pa Dha Dha Dha Dha Dha Dha  
Nī Nī Nī Nī Nī Nī Nī (5)

Here all the *Svaras* are taken up in the ascending order. But there is a difference in the number of times each *Svara* is taken up. Thus Sa is taken up only once; the next is taken up twice; the next three times and so on. Beloved of S'iva: author himself.

21. Having first uttered two *Svaras*, then the next one along with what immediately precedes it: when there is ascending order in this swinging way, this order is *Preṅkhita*;

Sa Rī Rī Ga Ga Ma Ma Pa Pa Dha Dha Nī (6)



First Sa Ri is sung; then the next *Svara*, namely, Ga is sung along with what precedes it, namely, Ri; then Pa is sung with Ga that precedes it and so.

22. Or again, a pair of *Svaras* separated by one in the middle, then the next along with what immediately precedes it in that way: when there is the ascending order regularly thus, they call it *Akṣipta*.

Sa Ga Ga Pa Pa Ni (7)

It will be noticed that this is a combination of (4) and (6) above. The alternative *Svaras* are left out as in (4) and then the others are taken up as in (6).

23. Where the first *Kalā* has three *Svaras* (and) the next two *Kalās* with three *Svaras* have the last of the previous as the first, that is *Sandhipracchādana*.

Sa Ri Ga Ga Ma Pa Pa Dha Ni (8)

This is a further expansion of (6). Instead of taking up two *Svaras*, three *Svaras* are taken up; and in the next one, the last of the previous one is taken up as the first.

24. If the first of each of the two *Kalās* of three *Svaras* is uttered three times, then it is *Udgīta*.

Sa Sa Sa Ri Ga Ma Ma Ma Pa Dha (9)

In this, the one immediately previous is further expanded, by taking the first *Svara* in each part three times, instead of only once. But the last *Svara* in a part is not taken as the first in the succeeding part.

If it be so (i.e. uttered three times) in the cases of the middle, it is accepted as *Udvāhita*.

Sa Ri Ri Ri Ga; Ma Pa Pa Pa Dha (10)

25. But if there is (such) repetition of the last, they described it as *Trivarṇa*.

Sa Ri Ga Ga Ga; Ma Pa Dha Dha Dha (11)

But if there is (such) repetition separately for (all) the three, it is called *Veṇi*.

Sa Sa Sa Ri Ri Ri Ga Ga Ga; Ma Ma Ma  
Pa Pa Pa Dha Dha Dha (12)

These three *Alāṅkāras* are modifications of (9). The repeated *Svara* is here, the middle one, or the last one, or all the three, respectively, instead of the first in (9).

(These are the *Alāṅkāras* under *Ārohi*)

26. These twelve come under *Avarohi* when they appear in the descending order.

(These are the *Alāṅkāras* under *Avarohi*)

27. *Mandrādi* and *Mandramadhya*; then shall be *Mandrānta* after that;

*Prastāra* and then *Prasāda*, also *Vyāvṛtta* and *Skhalita*, similarly *Parivarta*, *Ākṣepa*, *Bindu*, *Udvāhita*, and *Ūrmi*, *Sama*;

28. *Preṅkha*, *Niṣkūjita*, *S'yena*, *Krama*, *Udghaṭita* and *Raṅjita*; then *Samnivṛttapravṛtta* then *Veṇu* and *Lalitasvara*;

29. *Huṅkāra* and *Hrādamāna*; then shall be *Avalokita*: these are the twenty five under *Saṅcāri*.

30. If the first *Kalā* shall have three *Svaras* and the remaining *Kalās* of three *Svaras* each shall be formed by omitting one *Mandra* (*Svara*) in succession, with *Mandra* in the beginning, then it shall be *Mandrādi*.

Sa Ga Ri; Ri Ma Ga; Ga Pa Ma; Ma Dha  
Pa; Pa Nj Dha (1)

This is *Saṅcāri*. So, if the first three *Svaras*, Sa Ri Ga, are taken up, it cannot come in the order Sa Ri Ga; for this will be *Ārohi*. It must start with Sa, since it is said that the parts must start with *Mandra*, that is, the first *Svara* of the *Murchanā*

(see verse 7, 8 above). So, the first part must be Sa Ga Ri. Then the first *Svara*, Sa, is left out and Ga becomes the first in the *Murchanā*. So the next part will be Ri Ma Ga, and so on.

31. If these *Kalās* have the *Mandra* in the middle or in the end respectively, then they are the succeeding two.

*Mandramadhya* shall be :

Ga Sa Ri; Ma Ri Ga; Pa Ga Ma; Dha Ma Pa;  
Ni Pa Dha (2)

*Mandrānta* shall be :

Ri Ga Sa; Ga Ma Ri; Ma Pa Ga; Pa Dha Ma;  
Dha Ni Pa (3)

In these two, the *Mandra* i.e., the first *Svara* in the *Murchanā*, namely, Sa, is taken up as the middle or the last of the three *Svaras* in a part. In the remaining parts, Ga, Ma etc. appear as the middle or last one respectively, in each of the parts.

A pair of *Svaras* with one in the middle left out; then is started again from what is (thus) left out

32. (another) pair of that kind: if it ascends (thus) it is called *Prastāra*.

Sa Ga; Ri Ma; Ga Pa; Ma Dha; Pa Ni (4)

First take up Sa Ga, with Ri left out. Then start with this Ri that is left out and have Ri Ma, with Ga left out. This is not regular *Ārohi*, since after Ga, we come down to Ri and then proceed to Ma. Thus there is coming down and going up. So it is *Sañcāri*.

The previous at every step to be placed before and after the following :

33. if it be so, then the *S'rikarapa* Chief calls it *Prasāda*.

Sa Ri Sa; Ri Ga Ri; Ga Ma Ga; Ma Pa Ma;  
Pa Dha Pa; Dha Ni Dha (5)

If we take Sa and Ri, Sa is the previous and Ri is what follows. So, put Sa both before and after Ri, in each part. Then take Ri Ga; put Ri both before and after Ga; and so on. *S'rikarapa* Chief : a high officer, the author himself.

A *Kalā* shall have four *Svaras*; there from the first, one proceeds to the third (and then) from the second

34. to the fourth; thereafter one proceeds to the first; in this way by omitting one at every step where there are the remaining (*Kalās*) of four *Svaras*, that is spoken of as *Vyāvṛtta* by the wise.

Sa Ga Ri Ma Sa; Ri Ma Ga Pa Ri; Ga Pa Ma  
Dha Ga; Ma Dha Pa Ni Ma (6)

In the first part, the *Svaras* shall be in the order of 1, 3, 2, 4; then omit Sa and take the next four *Svaras* in the same order.

35. After taking up the *Kalā* of *Mandrādi* along with the fourth uttered twice, if there is the descending order, then this shall be what is called *Skhalita*.

Sa Ga Ri Ma Ma Ri Ga Sa; Ri Ma Ga Pa Pa  
Ga Ma Ri; Ga Pa Ma Dha Dha Ma Pa  
Ga; Ma Dha Pa Ni Ni Pa Dha Ma (7)

*Mandrādi* is (1) above. There, the first part was Sa Ga Ri. To this add the fourth *Svara*, Ma repeated. That will be Sa Ga Ri Ma Ma. Then descend to Sa. That will be Sa Ga Ri Ma Ma Ri Ga Sa. Here the descending is in the order of the *Svaras* in the part, not in the regular order of the seven *Svaras*. So it is Ri Ga Sa and not Ga Ri Sa. Continue the remaining parts, omitting Sa, Ri etc. at every step.

36. Omitting the second *Svara*, if the first *Kalā* shall have three *Svaras* and the rest shall start from what is omitted and shall be of the same kind, then it is *Parivarta*.

Sa Ga Ma; Ri Ma Pa; Ga Pa Dha; Ma Dha Ni (8)



This is an expansion of (4) above. In (4), omitting the second, Ri, only two *Svaras* were taken up as Sa Ga. Here take three *Svaras* Sa Ga Ma. Then as in (4) start with Ri that is omitted and take up Ri Ma Pa, omitting Ga, which is now the second. Proceed in the same way for the remaining parts.

37. If the *Kalās* shall have three *Svaras* and if the previous is omitted at every step and if what follows is taken up, then it is *Ākṣepa*.

Sa Ri Ga; Ri Ga Ma; Ga Ma Pa; Ma Pa Dha;  
Pa Dha Ni (9)

First take up Sa Ri Ga; then omit Sa and take up the next three, Ri Ga Ma; then omit Ri and take up the next three, Ga Ma Pa and so on.

Then that is *Bindu* where the previous *Svara* is mad *Pluta*,

38. and after just touching the next as if it were fire, there is the touching of the previous: where all the *Kalās* (are like this).

Sa Sa Sa Ri Sa; Ri Ri Ri Ga Ri; Ga Ga Ga  
Ma Ga; Ma Ma Ma Pa Ma; Pa Pa Pa  
Dha Pa; Dha Dha Dha Ni Dha (10)

Take Sa three times (*Pluta*). Ri and then again the previous, namely, Sa are just touched as though it would burn. That means, it shall not even be a full *mātrā*. This is one part; then, omit Sa and take Ri Ga Ri in the same way with Ri three times first, then Ga and Ri quick. Continue for the remaining parts. This is a modification of (5) above.

After singing three *Svaras* in a *Kalā* and descending one (*Svara*), the remaining *Kalās*

39. are sung in the same way, omitting one at each step; where it is so, that is *Udvāhita*.

Sa Ri Ga Ri; Ri Ga Ma Ga; Ga Ma Pa Ma;  
Ma Pa Dha Pa; Pa Dha Ni Dha (11)

In a part, the *Svaras* must be taken in the order of 1, 2, 3, 2; then omit Sa, and take the next three *Svaras* in the same order.

Making the fourth (*Svara*) from the first *Svara* of the *Murchanā* into a *Pluta* and then coming to the first,

40. when the fourth is sung, there is one *Kalā*; similarly the rest are formed by omitting one at every step; where it is so, that is *Ūrmi*.

Sa Ma Ma Ma Sa Ma; Ri Pa Pa Pa Ri Pa;  
Ga Dha Dha Dha Ga Dha; Ma Ni Ni Ni  
Ma Ni (12)

First, take the first *Svara* of the *Murchanā*; then take its fourth and sing it as a *Pluta* (i.e., three times); then sing these two again as simple *Svaras*. Then omit Sa and start with Ri as the first, and so on for the remaining parts.

But that is *Sama* where the *Kalā* has four *Svaras*

41. with similar ascending and descending orders; similarly the rest (are formed) by omitting one at every step.

Sa Ri Ga Ma Ma Ga Ri Sa; Ri Ga Ma Pa Pa  
Ma Ga Ri; Ga Ma Pa Dha Dha Pa Ma Ga;  
Ma Pa Dha Ni Ni Dha Pa Ma (13)

Take the first four *Svaras* and sing them both in the ascending and descending orders. Then omit Sa and start with Ri; and again sing four *Svaras* up and down: and so on for the remaining parts.

A *Kalā* has two *Svaras* going (up) and coming (down); by omitting one (*Svara*) at every step

42 & 43. the rest (are formed); where it is so, that is *Preṅkha*.

Sa Ri Ri Sa; Ri Ga Ga Ri; Ga Ma Ma Ga;  
Ma Pa Pa Ma; Pa Dha Dha Pa: Dha  
Ni Ni Dha (14)

This is only a modification of the previous. Here instead of four, take only two *Svaras* and sing them up and down.

After singing the *Kalā* of *Prasāda* (then), proceeding to the third from the first of its *Svaras*, when the first is sung, there is *Niskūjita*.

Sa Ri Sa Ga Sa; Ri Ga Ri Ma Ri; Ga Ma Ga  
Pa Ga; Ma Pa Ma Dha Ma; Pa Dha Pa  
Ni Pa. (15)

*Prasāda* is (5), where the parts are Sa Ri Sa, Ri Ga Ri etc. Add to this the third, and sing the first again. Similarly for the remaining parts.

*Syena*, with pairs of *Samvādis*

44. beginning with Sa, Ri, Ga and Ma in order, shall be formed.

Sa Pa; Ri Dha; Ga Ni; Ma Sa (16)

*Syena* is formed by pairs of *Samvādis* beginning with the first four *Svaras*, Sa Ri, Ga Ma. *Samvādi* has been explained in iii. 48, 49 above. When there are eight or twelve *Srutis* as clear interval between to *Svaras*, they are *Samvādis*. Sa has Ma (13th, i.e., after 8 *Srutis* as clear interval between 4th and 13th) and Pa (17th, i.e., 12 *Srutis* as clear interval between 4th and 17th) as *Samvādis*. Of these two, we take only Pa in this *Alaṅkāra* since Ma appears as the first in the fourth part of the *Alaṅkāra*. Similarly, Ri has Dha, Ga has Ni and Ma has Sa as *Samvādis*. Thus we have four combinations as parts of this *Alaṅkāra*. The Sa taken along with Ma as *Samvādi* belongs to the next higher *Sthāna*.

The *Kalās* with two, three and four *Svaras*; the first three starting with the first *Svara*; similarly (the rest) starting with the second and so on;

45. Where it is so, that is called *Krama*.

Sa Ri Sa Ri Ga Sa Ri Ga Ma; Ri Ga Ri Ga Ma  
Ri Ga Ma Pa; Ga Ma Ga Ma Pa Ga Ma  
Pa Dha; Ma Pa Ma Pa Dha Ma Pa Dha  
Ni (17)

First start with Sa and take up 2, 3 and 4 *Svaras*. This will be one part. Then start with Ri and take up the two, three and four *Svaras* from that. Continue for the remaining parts.

That is called *Udghaṭṭita* where after singing two *Svaras*, the four *Svaras* starting from the fifth

46. (are sung) in descending order; then one shall sing the remaining *Kalās* by omitting one (*Svara*) at every step.

Sa Ri Pa Ma Ga Ri; Ri Ga Dha Pa Ma Ga;  
Ga Ma Ni Dha Pa Ma (18)

Here the order of the *Svaras* is 1, 2, 5, 4, 3. Omit the first at every step and take the next five *Svaras*.

If the *Kalās* of *Mandrādi* are sung twice over, with the *Mandra* at the end,

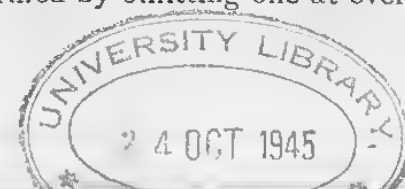
47. it is *Raṅjita*.

Sa Ga Ri Sa Ga Ri Sa; Ri Ma Ga Ri Ma Ga Ri;  
Ga Pa Ma Ga Pa Ma Ga; Ma Dha Pa Ma  
Dha Pa Ma; Pa Ni Dha Pa Ni Dha Pa (19)

*Mandrādi* is (1) above and its part is like Sa Ga Ri. This must be repeated. Then the *Mandra* (i.e., the first *Svara* in the *Murchanā*), here Sa, must be sung at the end.

Then that shall be *Samnirvṛtapravṛttaka*, where after singing the first and the fifth, the three from the fourth are taken in the descending order

48. regularly; that is one *Kalā*; the rest are similarly formed by omitting one at every step.



Sa Pa Ma Ga Ri; Ri Dha Pa Ma Ga; Ga Ni  
Dha Pa Ma (20)

Here the *Svaras* shall be in the order of 1, 5, 4, 3, 2, in all the parts.

Where the first (*Svara*) comes twice; (then) the second, the fourth and the third

49. come once; this is one *Kalā*; and the rest are formed by omitting one at every step; this is accepted as *Vepu*.

Sa Sa Ri Ma Ga; Rī Ri Ga Pa Ma; Ga Ga Ma  
Dha Pa; Ma Ma Pa Ni Dha (21)

Here the *Svaras* shall be in the order of 1, 1, 2, 4, 3, in all the parts.

That in which, after singing the first two and the fourth, these two are taken up in the descending order,

50. is one *Kalā*; where the remaining (*Kalās*) are similar, that is *Lalitasvara*.

Sa Ri Ma Ri Sa; Ri Ga Pa Ga Ri; Ga Ma Dha  
Ma Ga; Ma Pa Ni Pa Ma (22)

Here the order shall be 1, 2, 4, 2, 1. The first two must be sung, after the fourth, in the descending order of 2, 1.

Where the first *Kalā* has two *Svaras* along with the first, going (up) and coming (down);

51. then with *Svaras* increasing by one at every step; that is called *Huṅkāra*

Sa Ri Sa; Sa Ri Ga Ri Sa; Sa Ri Ga Ma Ga Ri  
Sa; Sa Ri Ga Ma Pa Ma Ga Ri Sa; Sa Ri  
Ga Ma Pa Dha Pa Ma Ga Ri Sa; Sa Ri  
Ga Ma Pa Dha Ni Dha Pa Ma Ga Ri Sa (23)

Here take the first two *Svaras*, Sa Ri, and come down to Sa. Then take the first three, Sa Ri Ga and come down again to the Sa as Ri Sa. Continue to start from Sa always and taken one *Svara* more at every step and come down to Sa.

In *Hrādamāna*, the *Kalās* are accepted as those of *Madradi* with *Prasanna* at the end.

Sa Ga Ri Sa; Ri Ma Ga Ri; Ga Pa Ma Ga;  
Ma Dha Pa Ma; Pa Ni Dha Pa (24)

This is like (19) above; only there is no repetition.

52. When both in the ascending and in the descending order, a *Kalā* of four *Svaras* of *Sama* will omit the second in each, then it will be *Avalokita*.

Sa Ga Ma Ma Ri Sa; Ri Ma Pa Pa Ga Ri;  
Ga Pa Dha Dha Ma Ga; Ma Dha Ni  
Ni Pa Ma (25)

*Sama* is (13) above. Here the part is Sa Ri Ga Ma Ma Ga Ri Sa. Here, omit the second, Ri in the ascending order and Ga in the descending order.

53. Thus have been shown the *Alāṅkāras* under *Sañcārī* in the ascending order. The *Srīkaraṇa*-Chief mentions the very same in the descending order.

The total of *Alāṅkāras* is given as 63 at the end. In this number, the corresponding 25 in the descending order are not included.

(These are the *Alāṅkāras* under *Sañcārī*)

54. Seven further *Alāṅkāras* also are shown by those who know music: *Tāramandraprasanna* and *Mandratāraprasannaka*,

55. *Āvartaka*, *Sampradana*, *Vidhūta*, also *Upalolaka* and *Ullasita*. Now their definitions are stated.

56. The *Kalās* beginning with the second for these (*Alaṅkāras*) are formed by omitting one of the previous at every step.

This is the general rule in all the following definitions. Only the form of the first part is given. The second and other parts must be formed by omitting the first of the previous and starting with the next *Svara*.

If after ascending up to the eighth *Svara*, one proceeds to the first,

57. then this *Alaṅkāra* is called *Tāramandraprasanna*.

Sa Ri Ga Ma Pa Dha Ni **Sa Sa** (1)

Start from the lower *Sa*, rise up to the *Sa* of the next higher *Sthāna* through all the seven *Svaras* and sing the lower *Sa* at the end.

After leaping from *Mandra* to the eighth, if there is the descending order of the seven,

58. the foremost among the followers of Mahesvara calls it by the name of *Mandratāraprasanna*.

Sa **Sa** Ni Dha Pa Ma Ga Ri Sa (2)

Here the order will be: lower *Sa*, *Sa* of the next higher *Sthāna*, then descend through Ni, Dha etc. to the lower *Sa*.

Singing the first, the second and the first (each) twice, the second

59. (and) the first are sung once in the *Kalā* of which, that, on the other hand, is *Āvarta*.

Sa Sa Ri Ri Sa Sa Ri Sa; Ri Ri Ga Ga Ri Ri  
Ga Ri; Ga Ga Ma Ma Ga Ga Ma Ga;  
Ma Ma Pa Pa Ma Ma Pa Ma; Pa Pa  
Dha Dha Pa Pa, Dha Pa; Dha Dha Ni Ni  
Dha Dha Ni Dha (3)

*Āvarta* is that in the *Kalā* of which there is the order 1 1, 2 2, 1 1, 2 1.

Of this itself there is sung (the *Kalā*) omitting the last two of the *Kalās*;

60 & 61. when it is so then the wise men know it as *Sampradāna Alaṅkāra*.

Sa Sa Ri Ri Sa Sa; Ri Ri Ga Ga Ri Ri; Ga Ga  
Ma Ma Ga Ga; Ma Ma Pa Pa Ma Ma;  
Pa Pa Dha Dha Pa Pa; Dha Dha Ni Ni  
Dha Dha (4)

This is only a slight modification of (3). There are only 1 1, 2 2, 1 1; the 2 1 after that is omitted.

If a pair of two (*Svaras*) separated by one in the middle is taken up, and if (the pair starting) from what is omitted (is also taken up) in the very same way, each twice over, then it is accepted by the wise as *Vidhūta*.

Sa Ga Sa Ga; Ri Ma Ri Ma; Ga Pa Ga Pa;  
Ma Dha Ma Dha; Pa Ni Pa Ni (5)

This is only *Sañcāri* (4) repeated. First take *Sa* and *Ga*, omitting *Ri* in the middle and repeat. Then take the next pair from *Ri* that is omitted, namely, *Ri Ma*, omitting *Ga*. Then take up *Ga Pa* and so on, always repeat the pair as *Sa Ga Sa Ga* and so on.

In a *Kalā*, if a pair of the first two and of the third and the second

62. is taken up each twice over, then it is called *Upalola* by those who know it.

Sa Ri Sa Ri Ga Ri Ga Ri; Ri Ga Ri Ga Ma Ga  
Ma Ga; Ga Ma Ga Ma Pa Ma Pa Ma;  
Ma Pa Ma Pa Dha Pa Dha Pa; Pa Dha  
Pa Dha Ni Dha Ni Dha (6)

Take the pair Sa Ri and repeat it; and take the pair Ga Ri and repeat that also. This together forms one part.

After singing the first twice over, the third and the first and the third

63. one sings in the *Kalā* of which, they call that *Ullasita*.

Sa Sa Ga Sa Ga; Ri Ri Ma Ri Ma; Ga Ga Pa  
Ga Pa; Ma Ma Dha Ma Dha; Pa Pa Ni  
Pa Ni (7)

Here the order is 1 1, 3, 1, 3.

(These are the seven *Alaṅkāras*)

Thus have been mentioned the well-known sixty three *Alaṅkāras* by me.

The 63 are: *Sthāyi* 7; *Ārohi* 12; *Avarohi* 12; *Sañcāri* 25; other *Alaṅkāras* 7.

64. Being infinite, they are not described in their entirety in the science. Securing aesthetic quality, knowledge of the *Svaras*, the manifoldness of the elements of *Varṇas*: these are spoken of as the purpose in dealing with *Alaṅkāras*.

Securing aesthetic quality (*Raktiṭābha*). Manifoldness of the elements of *Varṇas* (*Varṇāṅgānām vicitratā*). It is not in any combination of the *Svaras* that there is esthetic quality. These *Alaṅkāras* indicate those combinations that are endowed with aesthetic quality. This is only indicative and not exhaustive.

#### VII. JĀTI

1. There are seven pure *Jātis*. They are called after the *Ṣaḍja* and the remaining *Svaras*. (They are) *Ṣaḍji* and *Ārṣabhi* and *Gandhari*, *Madhyamā*, similarly *Pañcamī*,

In this section the author deals with a full song. The *Alaṅkāras* dealt with in the previous section are elements that give beauty to a song. The songs are made up of *Svaras* coming in definite sequence. These songs are primarily of eighteen kinds called *Jātis* (genres). The different kinds, the basis of their differentiation and other points will be dealt with later in this section. The *Jātis* are first divided broadly as *Suddha* (pure) and *Vikṛta* (modifications). The *Suddha Jātis* are seven, corresponding to the seven *Svaras*.

2. *Dhaivatī* and then *Naiṣādi*. The definition of how they are pure is (now) given. They of which the designatory *Svara* appears as *Nyāsa*, *Apanyāsa*, *Amsa*, similarly *Graha*,

3. they, when complete (and) free from *Tāranyāsa* are accepted as being called pure. Those that are defective in elements other than (what is said about) *Nyāsa* (i.e., *Tāranyāsa*), are modifications.

There are various elements in a song like *Nyāsa*, *Apanyāsa*, etc. They will be explained later in this section. The designatory *Svara* is the *Svara* that gives the name to the *Jāti*. Thus the *Ṣaḍja Svara* gives the name *Ṣaḍji* to a *Jāti*. So, *Sa* is its designatory *Svara* (*Nāmasvara*). When a *Jāti* is complete and when the *Nyāsa* etc. are the *Svara* itself which gives it the name, such a *Jāti* is called *Suddha*. Here the *Nyāsa* shall not be the *Tārasvara*. That means that the *Sa* which appears as the *Nyāsa Svara* in a *Ṣaḍji Jāti* shall not be the *Tāra Sa*. If this definition does not hold good in the case of some element, such a *Jāti* is called *Vikṛta*. This defect shall not be in respect of the *Svara* which gives the name to the *Jāti* being not *Tāra*; i.e., both in *Suddha* and *Vikṛta Jātis*, the *Svara* that gives the name to the *Jāti* shall not be *Tāra*. There can be defect in other respects. Completeness consists in all the seven *Svaras* appearing in the song. Thus in a *Suddha Ṣaḍji Jāti*, all the seven *Svaras* must occur; *Sa* must be the *Graha*; it must be the *Amsa*; it must be the *Apanyāsa*.

4. By ignoring one or the other among completeness, *Graha*, *Amsa* and *Apanyāsa*, there are four

varieties. When two are ignored, there are six (varieties) accepted.

If a *Jāti* satisfies only three conditions, then there will be four kinds of *Vikṛtas*. They are (1) those that do not have completeness, (2) those that do not have *Sa* as *Graha*, (3) those that do not have *Sa* as *Aṁsa* and (4) those that do not have *Sa* as *Apanyāsa*. When there is defect in respect of two out of the four elements at the same time, there will be six varieties. (1) Those that are not complete and do not have *Sa* as *Graha*; (2) those that are not complete and do not have *Sa* as *Aṁsa*; (3) those that are not complete and do not have *Sa* as *Apanyāsa*; (4) those that do not have *Sa* as *Graha* and *Aṁsa*; (5) those that do not have *Sa* as *Graha* and *Apanyāsa*; (6) those that do not have *Sa* as *Aṁsa* and *Apanyāsa*.

5. When three are ignored, there are four (varieties). When four are ignored, there is (only) one variety. These fifteen varieties alone are dealt with by good people for *Ṣaḍjī*.

When three elements are defective there can be four varieties. they are: (1) those that are not complete and do not have *Sa* as *Graha* and *Aṁsa*; (2) those that are not complete and do not have *Sa* as *Aṁsa* and *Apanyāsa*; (3) those that are not complete and do not have *Sa* as *Graha* and *Apanyāsa*; (4) those that do not have *Sa* as *Graha*, *Aṁsa* and *Apanyāsa*. When all the four are defective then there is only one variety, namely, those that are not complete and do not have *Sa* as *Graha*, *Aṁsa* and *Apanyāsa*. On the whole there are 15 varieties, i.e., 4 (with one defective element) + 6 (with two effective elements) + 4 (with three defective elements) + 1 (with four defective elements). These fifteen are in respect of the *Ṣaḍjī Jāti*.

6. There, eight are devoid of completeness; but seven are what are devoid of others. What is devoid of completeness are of two kinds, divided as *Ṣaḍava* and *Auḍuva*.

These eight are: 1st in the first group, first 3 in the second group, first 3 in the third group and the one in the fourth group. In the other seven, the defect is in respect of *Graha*, *Aṁsa* and *Apanyāsa*.

Completeness is when all the seven *Svaras* are taken up. There is incompleteness when a *Svara* or *Svaras* are left out. This can be only by dropping out one *Svara* or two *Svaras*. When one *Svara* is dropped, there are six *Svaras* remaining and that is what is called *Ṣaḍava*. When two *Svaras* are dropped, there are five *Svaras*, i.e., it is *Auḍuva*.

7. In the *Āuḍuva Jātis* beginning with *Ārṣabhī*, there are eight more (varieties) than this. Therefore, in each of these six there are twenty three varieties stated.

It was said just above that there are eight varieties through incompleteness, among the *Vikṛta Jātis*. This incompleteness can be either by *Ṣaḍavatva* or *Auḍuvatva*. Thus there can be really sixteen varieties. But in *Ṣaḍjī Jāti*, the incompleteness can be only through *Ṣaḍavatva* and has, as such, only eight varieties through incompleteness. But in the remaining six *Jātis* beginning with *Ārṣabhī*, there can be this incompleteness either through *Ṣaḍavatva* or *Auḍuvatva* and, as such, there are sixteen varieties through incompleteness. Thus there are twenty three (16 + 7) in each of these six. The grand total of *Vikṛtas* for the seven *Jātis* will be  $6 \times 23 + 15 = 153$ .

8. There are eleven (varieties) accepted through the combination of the modifications. They are: *Ṣaḍjakaisikī*, *Ṣaḍjodicyavā*, *Ṣaḍjamadhyamā*,

By combining these *Vikṛtas* of the seven *Jātis*, eleven varieties are accepted. They are enumerated in this and in the next two verses.

9. *Gāndharodicyavā*, *Raktagāndhārī*, similarly *Kaisikī*, *Madhyamodicyavā*, *Kārmāravi*, *Gāndhārapāñcamī*,

10. similarly *Āndhrī*, *Nandayantī*. Now I state their bases. *Ṣaḍjakaisikī* is produced by the combination of *Ṣaḍjī* and *Gāndhārika*.

11. *Ṣaḍjamadhyamā* is produced by (the combination of) *Ṣaḍjikā* and *Madhyamā*. But *Gāndhārapañcamī* is produced by *Gāndhārī* and *Pañcamī*.

12. The *Āndhrī Jāti*, on the other hand, is produced by *Gāndhārī* and *Ārṣabhikā*. *Ṣaḍji*, *Gāndhārikā* similarly, *Dhaivatī*—these combined together, on the other hand,

13. produce the *Ṣaḍjodicyavatī Jāti*. Again, *Naiṣādi*, *Pañcamī* and *Ārṣabhikā* together produce *Kārmāravi*.

14. But *Gāndhārī*, *Pañcamī* and *Ārṣabhikā* together produce *Nandayantī*. *Gāndhārī*, *Dhaivatī*, *Ṣaḍji*, *Madhyamā*—these together, on the other hand,

15. produce *Gāndhārodicyavā*. Again, these themselves, without *Ṣaḍji*, (but) along with *Pañcamī*, produce *Madhyamodicyavā*.

16. They, and *Naiṣādi* (but) not *Dhaivatī* produce *Raktaḡāndhārī*. *Kaisikī* is produced from the five, after ignoring *Ārṣabhī* and *Dhaivatī*.

17. The four with the term *Ṣaḍja* (in their names), *Naiṣādi*, similarly, *Dhaivatī*, and *Ārṣabhī*—these seven are *Jātis* of *Ṣaḍjagrama*.

The table for these combinations is given below.

No.	Combining Jātis	Resulting Jāti
1.	<i>Ṣaḍji</i> , <i>Gāndhārikā</i>	* <i>Ṣaḍjakaisikī</i>
2.	<i>Ṣaḍji</i> , <i>Gāndhārikā</i> , <i>Dhaivatī</i>	* <i>Ṣaḍjodicyavā</i>
3.	<i>Ṣaḍji</i> , <i>Madhyamā</i>	* <i>Ṣaḍjamadhyamā</i>
4.	<i>Gāndhārī</i> , <i>Dhaivatī</i> , <i>Ṣaḍji</i> , <i>Madhyamā</i>	<i>Gāndhārodicyavā</i>
5.	<i>Gāndhārī</i> , <i>Naiṣādi</i> , <i>Pañcamī</i> , <i>Madhyamā</i>	<i>Raktaḡāndhārī</i>
6.	<i>Ṣaḍji</i> , <i>Gāndhārī</i> , <i>Madhyamā</i> , <i>Pañcamī</i> , <i>Naiṣādi</i>	<i>Kaisikī</i>
7.	<i>Gāndhārī</i> , <i>Dhaivatī</i> , <i>Pañcamī</i> , <i>Madhyamā</i>	<i>Madhyamodicyavā</i>
8.	<i>Naiṣādi</i> , <i>Pañcamī</i> , <i>Ārṣabhī</i>	<i>Kārmāravi</i>

No.	Combining Jātis	Resulting Jāti
9.	<i>Gāndhārī</i> , <i>Pañcamī</i>	<i>Gāndhārapañcamī</i>
10.	<i>Gāndhārī</i> , <i>Ārṣabhī</i>	<i>Āndhrī</i>
11.	<i>Gāndhārī</i> , <i>Pañcamī</i> , <i>Ārṣabhī</i>	<i>Nandayantī</i>

The three with the asteric mark and the *Ṣaḍji*, *Ārṣabhī*, *Dhaivatī* and *Naiṣādi Jātis* belong to the *Ṣaḍja Grāma*. The rest belong to the *Madhyama Grāma*. This shows that according to the author, the *Madhyama Grāma*, unlike in modern times, was quite in vogue at that time.

18. The rest are in the *Madhyamagrāma*. Now are mentioned completeness and other points. *Kārmāravi*, then *Gāndhārapañcamī* *Ṣaḍjakaisikī*,

19. *Madhyamodicyavā*—these are described as always complete. *Ṣaḍji* and *Nandayantī*, *Āndhrī*, *Gāndhārodicyavā*—these.

20. the sage Kāśyapa speaks as complete and *Ṣaḍavas*. The remaining ten are accepted as complete, and made *Ṣaḍava* and *Auduva*.

21. In *Jātis* having the names of *Pañcamī*, *Madhyamā* and *Ṣaḍjamadhyamā*, *Svarasādhārāṇa* has been prescribed by Bharata and others.

*Svarasādhārāṇa* has been explained in Section v.

22. This shall be in the case of *Sa*, *Ma* and *Pa* coming as *Aṃśas*, according to their separate rules. *Kambala*, *Aśvātara* and others prescribe this in such (*Jātis*) where *Ni* and *Ga* are rare.

According to their separate rules: the rules have been already given in Section v, verses 4, 5 and 6.

23. That is accepted in *Rāgas*, *Bhāṣas* and others also, where the bi-*Srutis* are rare. When *Ni* and *Ga* are *Aṃśas* in *Ṣaḍjamadhyamā*, it shall not occur.

Terms like *Rāgas* and *Bhāṣās* will be explained in the subsequent chapter. *Ri-Sruti*: *Ga* and *Ni* which have only two *Srutis*.

24, 25. Even there, only the modified (*Svaras*) alone are the basis for the *Svārasādhāraṇa*. *Nandayanti* and similarly *Madhyamodicyavā*, *Gāndhārapāñcamī*—these three have one *Āmsa*. But *Dhaivatī* and *Gāndhārodicyava*, and then *Pañcamī*—these are said to have two *Āmsas*.

26. *Naiṣāḍī*, *Ārṣabhikā* and *Ṣaḍjakaisikī* are accepted as having three *Āmsas*. *Āndhrī*, *Kārmāravi* and *Ṣaḍjodicyavā* have four *Āmsas*.

27. *Raktaḡāndhārī*, *Gāndhārī*, similarly *Madhyamā* (and) *Ṣaḍjī* have five *Āmsas*. *Kaisikī* is the only one with six *Āmsas*.

28. By learned men has *Ṣaḍjamadhyamā* been described as having seven *Āmsas*. Thus in the eighteen *Jātis* these are the sixty three *Āmsas*.

The following Table will show the number of *Āmsa* for the various *Jātis*:

<i>Jāti</i>	No. of <i>Āmsas</i>	<i>Jāti</i>	No. of <i>Āmsas</i>
1. <i>Ṣaḍjī</i>	5	10. <i>Ṣaḍjamadhyamā</i>	7
2. <i>Ārṣabhī</i>	3	11. <i>Gāndhārodicyavā</i>	2
3. <i>Gāndhrī</i>	5	12. <i>Raktaḡāndhārī</i>	5
4. <i>Madhyamā</i>	5	13. <i>Kaisikī</i>	6
5. <i>Pañcamī</i>	2	14. <i>Madhyamodicyavā</i>	1
6. <i>Dhaivatī</i>	2	15. <i>Kārmāravi</i>	4
7. <i>Naiṣāḍī</i>	3	16. <i>Gāndhārapāñcamī</i>	1
8. <i>Ṣaḍjakaisikī</i>	3	17. <i>Āndhrī</i>	4
9. <i>Ṣaḍjodicyavā</i>	4	18. <i>Nandayanti</i>	1
		Total	63

29. *Graha*, *Āmsa*, *Tāra*, *Mandra* and similarly *Nyāsa* and *Āpanyāsa*, also *Saṁnyāsa* and *Vinyāsa*, profusion and then scarcity—

30. these along with *Antaramārga*; in some places there are also “made into *Sāḍava*” and “made

into *Auḍuva*”—these they speak of as the thirteen marks in *Jātis*.

There are thirteen elements on the basis of which the *Jātis* are differentiated from one another and they are enumerated here. Profusion (*Bahutva*). Rarity (*Alpatā*). These two terms will be presently explained below. The term *Antaramārga* too will be explained below.

31. There, the *Svara* placed in the beginning of a *Gita* is spoken of as *Graha*. Of this *Graha* and *Āmsa*, when one is mentioned it comprehends both.

*Graha* is the *Svara* that starts the song. In dealing with *Jātis* if only one or the other of the two elements, *Graha* and *Āmsa*, is made mention of, it means both. What is spoken of *Graha* must be accepted as referring to *Āmsa* also, and vice versa.

32. That which is the manifest of the aesthetic quality in a song, whose *Saṁvādi* and *Anuvādi* are profuse in *Vidārī*, with reference to which *Tāra* and *Mandra* are regulated,

33. which by itself (or) whose *Saṁvādi* and *Anuvādi* *Svara* as another, becoming *Nyāsa*, *Āpanyāsa*, *Vinyāsa* *Saṁnyāsa* and *Graha*

34. is profuse in handling, that *Vādi* is *Āmsa* in virtue of its eligibility. But profusion in handling is the comprehensive definition of *Āmsa*.

The definition of *Āmsa* is given in the three verses. The elements that constitute an *Āmsa* are:

- (1) It manifests the aesthetic beauty of the song.
- (2) Its *Saṁvādi* and *Anuvādi* are profuse in *Vidārī*.
- (3) *Tāra* and *Mandra* are regulated with reference to it.
- (4) It may itself be the *Nyāsa*, *Āpanyāsa*, *Vinyāsa*, *Saṁnyāsa* and *Graha* or its *Saṁvādi* and *Anuvādi* may be so.
- (5) It must be profuse in the song.



The last one itself is really the definition. All the above terms will be explained presently. *Vidāri* is a part of a song. The above translation was based on the commentary of Simhabhūpāla. According to Kallinātha, the fourth feature will be :

It by itself will be its own *Sānvādi*, but its *Anvādi* will be another *svara*.

And the fifth feature will be :

It, becoming *Nyāsa*, *Āpanyāsa*, *Vinyāsa*, *Saṁnyāsa* and *Graha* appears as profuse in the song.

35. Should there be the *Āmsa* in the middle seven (*Svara*) group, from that (*Svara*) abiding in the *Tāra* the succeeding four *Svaras* shall be taken in the ascending order. This is the ultimate limit of the *Tāra*.

It was stated just above that *Tāra* and *Mandra* are regulated with reference to the *Āmsa*. This regulation is now taken up. In the iii section, verse 7, the *Srutis* were classified under *Mandra*, *Madhya* and *Tāra*. If the *Āmsa* in a song is a *Svara* in the *Madhya Sthāna*, the farthest limit for the *Tāra* in the song will be four *Svaras* up from the corresponding *Svara* in the *Tāra Sthāna*. It shall not ascend beyond this. Here Kallinātha says that the preposition "from" in the expression "from that *Svara* abiding in the *Tāra*" must be taken as inclusive in the case of *Ma* and exclusive in the case of *Sa*. If *Ma* in the *Madhya Sthāna* is the *Āmsa*, then, since the highest point is *Ni* in the *Tāra Sthāna*, there can be four *Svaras* in the *Tāra Sthāna* from *Ma* only inclusive of *Ma*. But if *Sa* is the *Āmsa*, there can be *Ri*, *Ga*, *Ma* and *Pa* in the *Tāra Sthāna* even exclusive of *Sa*. Although *Dha* and *Ni* yet remain, the ascending order shall not rise beyond *Pa*.

36. But as for lower ones, one can move as one chooses. In the case of the *Tāra* even what are omitted are taken into account. In *Nandayanti*, the ascending order is described (only) up to the *Ṣaḍja* in the *Tāra*.

Although the fourth *Svara* in the *Tāra Sthāna* is the highest point to which there can be the *Āroha* (going up), it is not necessary to go always to that point. One can stop at any point

below that. In selecting the fourth *Svara*, even the *Svaras* that are dropped in *Ṣaḍava* and *Aṇḍuva* should be taken into account. In the *Jāti* called *Nandayanti*, one shall rise up only to the *Ṣaḍja* in the *Tāra* grade. This is an exception. It will be found, when the *Jātis* will be described in detail later, that in *Nandayanti*, the *Murchanā* is *Hṛṣyakā*, the last in the *Madhyama Grāma* which is *Pa Dha Ni Sa Ri Ga Ma*. If *Pa* is the *Āmsa*, then after *Pa* in the *Tāra Sthāna*, the *Āroha* shall be only up to *Sa*.

37. Beginning from the *Āmsa* abiding in the *Madhyasthāna* one can move as far as the *Āmsa* abiding in the *Mandra*; or as far as the *Nyāsa* abiding in the *Mandra*; or also as far as the *Ri* and *Dha* that come below it.

As for going down, there are three opinions. If one starts from the *Āmsa* in the *Madhya Sthāna*, one shall go down as far as the same *Svara* in the lower (*Mandra*) grade, or up to the *Nyāsa Svara* in the *Mandra Sthāna*, or up to the *Ri* and *Dha* in the lower (*Mandra*) grade. Here the term *Nyāsa Svara* does not mean the closing *Svara* of the song, but the closing *Svara* in the *Grāma*. *Ni* is the closing *Svara* in the *Ṣaḍja Grāma* and *Ga* in the *Madhyama Grāma*. The third is an alternative to this. It can go down not merely to the closing *Svaras*, *Ni* and *Ga* of the *Grāmas*, but to the *Dha* and *Ri* just below; "below it" means "below the *Nyāsa Svara*".

38. This is the limit of moving to the *Mandra*. But as for nearer ones, one can move as one chooses. *Nyāsa* is what brings the *Gita* to a close. And that is of twenty one varieties.

This is the lowest point to which one can go down. But it is not necessary to go down to this lowest limit. One can stop with any higher *Svara* above this limit.

39. But in the seven beginning with *Ṣaḍji*, the *Svara* that gives the name is the *Nyāsa*. But in the *Ṣaḍjamadhyamā*, those two that give the name are (so) accepted.

40. The three *Udīcyavas* have *Ma* at the end. But *Kaisikī* has *Ni, Pa* and *Ga* at the end. *Kārmāravi* has *Pañcama* at the end. The other five are accepted as ending in *Ma*.

The following Table will give the *Nyāsas* for the *Jātis* :

1. Śāḍji Sa	7. Naiṣādi Ni	13. Kaisikī Ni, Pa, Ga
2. Ārṣabhi Ri	8. Śāḍjakaisikī Ga	14. Madhyamodīcyavā Ma
3. Gāndhārī Ga	9. Śāḍjodīcyavā Ma	15. Kārmāravi Pa
4. Madhyamā Ma	10. Śāḍjamadhyamā Sa, Ma	16. Gāndhārapañcamī Ga
5. Pañcamī Pa	11. Gāndhārodīcyavā Ma	17. Āndhri Ga
6. Dhaivati Dha	12. Raktagāndhārī Ga	18. Nandayanti Ga

Thus there are twenty one *Nyāsa Svaras* for the 18 *Jātis*, *Śāḍjamadhyamā* having one extra and *Kaisikī* having two extra *Nyāsa Svaras*.

41. *Apanyāsa* shall be that *Svara* which ends the *Vidārī*. In *Kārmāravi* and in *Naiṣādi*, similarly in *Āndhri* and *Madhyamā*,

42. and in *Ārṣabhi*, those *Svaras* that are the *Aṁsas* are described as *Apanyāsas*. In the three-fold *Udīcyavas* *Śāḍja* and *Dhaivata* are the *Apanyāsas*.

43. *Madhyama* is accepted so in *Raktagāndhārī* : *Śāḍja* and *Madhyama* in *Gāndhārī* ; *Sa, Ni* and *Pa* in *Śāḍjakaisikī* (and) *Ni, Ri* and *Pa* in *Pañcamī*.

44. *Ri* and *Pa* are so in *Gāndhārapañcamī* ; *Gāndhāra* and *Pañcama* in *Śāḍji* ; *Ri, Ma* and *Dha* are (so) spoken of in *Dhaivati* ; in *Nandayanti* *Ma* and *Pa* are (so) accepted,

45. And the six, omitting *Ri* are in *Kaisikī* ; others say that even (all) the seven (can be so). But

they speak of *Śāḍjamadhyamā* as having the seven *Svaras* as *Apanyāsa*.

The following Table will give the *Apanyāsas* :

1. Śāḍji Ga Pa	7. Naiṣādi Ni, Ri, Ga	13. Kaisikī Sa, Ga, Ma, Pa, Dha, Ni
2. Ārṣabhi Ri, Dha, Ni	8. Śāḍjakaisikī Sa, Ni, Pa	14. Madhyamodīcyavā Sa, Dha
3. Gāndhārī Sa, Ma	9. Śāḍjodīcyavā Sa, Dha	15. Kārmāravi Ri, Pa, Dha, Ni
4. Madhyamā Sa, Ri, Ma, Pa, Dha	10. Śāḍjamadhyamā Sa, Ri, Ga, Ma, Pa, Dha, Ni	16. Gāndhārapañcamī Ri, Pa
5. Pañcamī Ni, Ri, Pa	11. Gāndhārodīcyavā Sa, Dha	17. Āndhri Ri, Ga, Pa, Ni
6. Dhaivati Ri, Ma, Dha	12. Raktagāndhārī Ma	18. Nandayanti Ma, Pa

46. Of these, those *Apanyāsas* that are (also) *Aṁsas* are nineteen. Others are thirty seven. And they, on the other hand, when added up, become fifty six.

There are on the whole fifty six *Apanyāsas*. Of these, nineteen are identical with the *Aṁsa Svaras* for the *Jātis*. They are the *Apanyāsas* in *Kārmāravi*, *Naiṣādi*, *Āndhri*, *Madhyamā* and *Ārṣabhi*, as already stated in verses 41 and 42 above. The text as printed is wrong. *Antya* (that come at the end) must be read as *Aṁsa* (that are *Aṁsas*).

47. In the alternative of there being seven (*Apanyāsas*) in *Kaisikī* they know these (*Apanyāsas*) as fifty seven. What is not *Vivādi* with *Aṁsa* (and) comes at the end of the first *Vidārī* in a *Gīta*

48. is *Samnyāsa*. But that itself not being *Vivādi* with *Aṁsa* is spoken of as *Vinyāsa* when it comes at the end of the *Pada* of the form of a part of a *Vidārī*.

*Saninyāsa* and *Vinyāsa* are both *Svaras* that are not *Vivādi* with the *Aṁsa Svara*. The first comes at the end of the first *Vidāri*, while the second comes at the end of a *Pada* which forms part of a *Vidāri*.

49. Profusion is accepted as of two kinds (either) by non-*Laṅghana* (or) similarly by repetition. And that rests in the *Paryāyāmsa*, also in *Vādi* and *Samvādi*.

Profusion (*Bahutva*). There is profusion when a *Svara* appears prominently. This prominence can be either when the *Svara* appears frequently repeated or when the *Svara* is not lightly passed over. It is such passing over lightly that is called *Laṅghana* (explained just below). *Paryāyāmsa* is the *Aṁsa* that is other than *Vādi*, according to Kallinātha. This profusion can be either in the *Vādi* or *Samvādi*, or in some element other than the *Vādi*. It seems that Śiṃhabhūpāla had some different reading. According to him the meaning is that this profusion is a synonym for *Vādi* and *Samvādi*. When there is profusion by non-*Laṅghana*, it is *Vādi* and when there is profusion by repetition, it is *Samvādi*. Perhaps his reading should have been :

*paryāyo 'mśe sthitam tac ca vādisamvādinor api*

The translation would then be : and that (profusion) abiding in the *Aṁsa* will be the synonym of *Vādi* and *Samvādi*.

50. And rarity is spoken of as of two kinds, by absence of repetition and by *laṅghana*. But absence of repetition is in what are not *Aṁsas* and is accepted also in cases of omission.

This is the reverse of what is said about *Bahutva* (profusion) in verse 49. What are not *Aṁsas*, i.e., other than *Vādi* and other *Aṁsas*, mentioned in verse 49 above, where *Bahutva* appears. Cases of omission are where for *Ṣaḍava* and *Aṇḍuva* one or two *Svaras* are dropped.

51. *Laṅghana* is (mere) light touch. Generally that has cases of omission as its sphere. Those who are proficient in music desire it also in some cases of non-*Aṁsa*.

When in singing one just touches on a *Svara* without lingering on it, it is called *Laṅghana* (lit. jumping over). It is in the case of the *Svara* or *Svaras* dropped in *Ṣaḍava* and *Aṇḍuva*. It is also resorted to in *Svaras* that are not dropped so, provided such *Svaras* are not *Aṁsa Svaras*.

52, 53. Discarding the positions of *Nyāsa* and others, where there is produced the association here and there with *Aṁsa* and others, of *Svaras* that appear as rare in such a way as to produce some excellence (of combination), sometimes by non repetition, sometimes by mere *Laṅghana* alone, that is *Antaramārga*; this is generally in *Vikṛtajātis*.

*Nyāsa* and others : *Nyāsa*, *Apanyāsa*, *Vinyāsa*, *Saninyāsa*, *Graha* and *Aṁsa*. Here and there : i.e., in positions other than those of *Nyāsa* etc., that is, in the middle. With *Aṁsa* and others : *Aṁsa*, *Graha* etc. *Svaras* that appear as rare : *Svaras* that have *Alpatā* explained in verse 50 above. Excellence (*Vicitratva*).

54. Those six (*ṣaṭ*) *Svaras* which protect (*avanti* from the root *av* to protect) the handling, are accepted as *Ṣaḍavas*. A *Gita* of six *Svaras* produced from them is called *Ṣaḍava*.

Here the term *Ṣaḍava* is explained. It is from *Ṣaṭ* (six) and the root *Av* to protect.

55. Here the stars (*Uḍus*) travel (*Vānti* from the root *Vā* to go) : therefore wise men call the sky *Uḍuva*. And that is the fifth among the elements. The number five arising out of that

Here the term *Aṇḍuva* is explained. *Uḍu* means star; the root *Vā* means to wander. The stars wander in the sky, i.e., in the ether (*Ākāśa*), which is the fifth element, and so the term is taken to mean the number five. *Ākāśa* is the fifth in the usual enumeration, though it is the first in the order of evolution.

56. is *Auduvī*. And those *Svaras* that have that (number) are accepted as *Auduvās*. That *Gīta* where these (*Svaras*) appear is called *Auduva*.

57, 58. On account of association with that, they know a five-*Svara* combination as *Auduva*. For the *Svaras* that produce *Ṣādava* and *Auduva* there shall respectively be rarity and further rarity in the stage of completeness. But it shall be the reverse in *Pañcamī*. Here the statement of rarity and profusion, when they are not (otherwise) obtained, is a prescription.

Rarity (*Alpatā*) has already been explained as produced by non-repetition and by *Lañghana*. There is *Alpatā* by non-repetition and *Alpataratā* (further rarity) by *Lañghana*. It has been said in verses 6 and 7 above that *Ṣādji Jāti* has only *Ṣādava* (six *Svaras*) for incompleteness and that the remaining six *Jātis* have both *Ṣādava* and *Auduva* for incompleteness. Where there is *Ṣādava*, the *Svara* that is dropped will have *Alpatā* and where there is *Auduva*, the *Svaras* that are dropped will have *Alpataratā*. Where there is only completeness, there is no scope for *Ṣādava* and *Auduva* and as such, the *Alpatā* will be on *Svaras* other than *Aṁsa Svara*. The *Alpatā* and *Alpataratā* in the case of *Ṣādava* and *Auduva* are in the state of completeness when such incompleteness for the *Jāti* is possible. The rule is that there shall be *Alpatā* when *Ṣādava* is possible and *Alpataratā* when *Auduva* is possible. But in the case of *Pañcamī Jāti*, there is *Alpataratā* when *Ṣādava* is possible and *Alpatā* when *Auduva* is possible; it is just the reverse of the general rule. This is according to *Śiṁhabhūpāla*. According to *Kallinātha*'s interpretation, the translation should be, "But in the case of the *Pañcamī*, it shall be otherwise (i.e., the rule does not apply)". The note that will be given under the *Pañcamī Jāti* is based on *Kallinātha*.

59. When both are obtained, (the statement) of one or the other for the sake of preference is *Parisāṅkhyā*. Then the definitions of these *Jātis* are given separately.

The definition of *Vidhi* and *Parisāṅkhyā* has been introduced in connection with the peculiarity in the case of *Pañcamī Jāti* regarding *Alpatā* and *Alpataratā*. The purpose of introducing the point will be clear when the *Pañcamī Jāti* will be described later. When a fact is not known as something to be done and when it is stated that it is to be done, there is a *Vidhi* (prescription). When two alternative possibilities are known, and when there is a statement showing some preference to one of them, then there is *Parisāṅkhyā* (lit. exclusion of one). Neither by our experience nor through inference can one know that one has to perform his morning ablutions. It is only from a Vedic statement that one knows it as something to be done. Thus that Vedic statement is a *Vidhi* or prescription. The usual example for a *Parisāṅkhyā* is a statement: the five five-clawed (animals) may be eaten. Eating the meat is known by experience. This statement gives a preference to the meat of the five five-clawed animals. It results in prohibition of the meat of animals other than the five five-clawed ones.

#### 1. ṢĀDJI

60. In *Ṣādji*, there are five *Svaras* as *Aṁsas* (namely, all the seven) except *Niṣāda* and *Rṣabha*. The *Ṣādava* is (effected) by dropping *Ni*. Here that (*Ni*) is sometimes *Kakalī* in the state of completeness.

61. Here there is combination of *Sa-Ga* and of *Sa-Dha*; but *Ga* is profuse. When *Gāndhara* is the *Aṁsa*, there is no dropping of *Ni*. The *Murchanā* is what has *Dha* in the beginning.

62. And here the *Tala* is *Pañcapāṇi* of the three varieties beginning with *Ekakalā*. Respectively, the *Mārgas* are *Citra*, *Vṛtti* and *Dakṣiṇa*; and then the *Gītis* are

63. these: *Māgadhi*, *Sambhāvitā*, and *Prthulā*, respectively. And in the *Naṣkrāmikadhruvā*, in the first *Prekṣaṇa* is accepted

64. the employment. Here there are twelve *Kalās*. A *Kalā* has eight *Laghus*.

The *Amsas* are the five *Svaras* after discarding *Ri* and *Ni*, i.e., *Sa*, *Ga*, *Ma*, *Pa* and *Dha*. Sometimes, i.e., when *Sa* is *Vādi*, this *Ni*, when it is not dropped, i.e., when the *Jāti* is a complete one, is *Kākalī Ni* (*Ni* in the 24th position or in the 2nd position). For *Kākalī* see Section iv, verse 17. *Sa* is separated by one *Svara* from *Ga* and *Dha* and there shall be combinations (*saṅgati*) like *Sa-Ga-Sa*, *Ga-Sa-Dha*, *Ga-Sa-Ga* and *Sa-Dha-Sa*. Here *Ga* is very frequent. Here, *Ga* is *Vivādi* of *Sa*; how can it be frequent? It is said so by Bharata. When *Ga* is the *Amsa*, *Ni* is its *Saṁvādi* and as such *Ni* shall not be dropped. Now, although *Ṣāḍjī Jāti* can be either complete or incomplete (only *Ṣāḍava*), yet when *Ga* is the *Amsa*, *Ni* cannot be dropped and the *Ṣāḍava* which is effected only by dropping *Ni* is not possible. Thus the two divisions of completeness and incompleteness are possible only when *Sa*, *Ma*, *Pa* and *Dha* are the *Amsa*. Since *Ṣāḍjī Jāti* belongs to the *Ṣāḍja Grāma*, the *Murchanā* that starts with *Dha* is *Uttarāyatā* (No. 3).

The Details about *Tāla* given in verses 62 ff. can be explained only after a general treatment of the system of *Tāla* which is elaborated in the fifth Chapter of the work. Similarly, Bharata dealt with music only as a component part of *nāṭya* or Drama and as such, in dealing with the details of the *Viniyoga* of the various *Jātis* (where and when they are to be employed), a general treatment of some aspects of dramaturgy is necessary. Thus I find it easier to deal with these two points as a whole after all the *Jātis* and all the *Rūgas* (in the next Chapter) are disposed of. The translation of the second Chapter will follow immediately. The matter has to be held over till that chapter is finished.

The *Tāla* and *Viniyoga* have nothing to do with the form of a *Jāti*. The form of a *Jāti* is determined by the factors mentioned in verse Nos. 29 and 30. The *Jātis* are distinguished from one another on the basis of these elements. Thus by holding over the consideration of *Tāla* and *Viniyoga*, the understanding of the form of the *Jātis* does not suffer.

*Kalā* is a part of the song. The point will be clear only when *Tāla* is explained. Each *Kalā* has eight *Laghus* (short), and a *Laghu* is what can be uttered in five *Mātras*, not what can be uttered in one *Mātrā*. Siṁhabhūpāla uses the term *Guru* (long) for this.

In this *Ṣāḍjī*, *Ṣāḍja* is the *Nyāsa*; *Gāndhāra* and *Pañcama* are the *Apanyāsas*; *Varāṭi* is seen. Its *Prastāra* is :

1. Sa Sa Sa Sa Pa Ni-Dha Pa Dha-Ni  
tam bha va la lā tā
2. Ri Ga-Ma Ga Ga Sa Ri-Ga Dha-Sa Dha  
na ya nām bu Jā dhi
3. Ri-Ga Sa Ri Ga Sa Sa Sa Sa  
kam
4. Dha Dha Ni Ni-Sa Ni-Dha Pa Sa Sa  
na ga sū nu pra na ya
5. Ni Dha Pa Dha-Ni Ri Ga Sa Ga  
ke li Sa mu dhha
6. Sa Dha Dha-Ni Pa Sa Sa Sa Sa  
vam
7. Sa Sa Ga Sa Ma Pa Ma Ma  
sa ra sa kṛ ta ti la ka
8. Sa Ga Ma Dha-Ni Ni-Dha Pa Ga Ri-Ga  
pañ kā nu le pa
9. Ga Ga Ga Ga Sa Sa Sa Sa  
nam
10. Dha Sa Ri Ga-Ri Sa Ma Ma Ma  
pra na mā mi kā ma
11. Dha Ni Pa Dha-Ni Ri Ga Ri Sa  
de hen dha nā na
12. Ri-Ga Sa Ri Ga Sa Sa Sa Sa  
lam

In the *Vikṛta* forms, *Graha* and other elements may change. But the *Svara* that gives the name to the *Jāti* must be the *Nyāsa*, both in the *Suddha* and in the *Vikṛta* forms. *Gāndhāra* and *Pañcama* are *Apanyāsas* only in the *Vikṛta* forms. In the *Suddha* form, the *Svara* that gives the name to the *Jāti* must be the *Apanyāsa*. What is said about *Graha* is applicable to *Amsa* also. This is the general rule.

"*Varāṭi* is seen." That means that there is the appearance of the *Vārāṭi Rāga*. This point here and the corresponding points in the subsequent *Jātis* will be explained after the *Rāga* portion (in the next chapter) is finished.

*Prastāra* is the allocation of the *Svaras* in the various *Kalās*. Along with that, the allocation of the letters of the song is also given. Each *Kalā* has eight *Laghus*. A *Laghu* is what can be uttered in five *Mātrās*. This can be one *Svara* or more *Svaras*. I have not marked long and short. The *Svara* or *Svaras* in a unit must comprise five *Mātrās*: this is the rule. When no letter of the song is given under a *Savara*, it is to be understood that the previous letter continues till a new letter is taken up. Thus, in the first *Kalā*, the letter "tam" continues for the first two *Sa* units; "la" is taken up for the *Ni* in the sixth unit and continues for the *Dha* in the same unit, and for *Pa* which is the next unit. When the *Svaras* are not marked, they belong to the *Madhya Sthāna*. *Tāra* is marked by thick letters and *Mandra* by Italics.

There are some small inaccuracies\* in the text printed in the Adyar Library series. I have corrected them in this translation. The mistake is in marking the *Mandra* and *Tāra* for the *Svaras*.

The Song is:

*tam bhavalalāṭanayanāmbujūdhikam nagasūnupraṇaya-  
kelisamudbhavam*

*sarasakṣītatilakapañkānulepanam praṇamāmi kāmadehen-  
dhanānalam*

## 2. ĀRṢABHĪ

In the *Ārṣabhī*, on the other hand, there are three *Aṁsas*, namely, *Niṣada Rṣabha* and *Dhaivata*.

65. There is the combination of the bi-*Srutis* with the others and there is *Laṅghana* of *Pañcama*. There is *Ṣaḍava* by the dropping of *Ṣaḍja* here (and) *Audva* by the dropping of *Sa* and *Pa*.

66. And the *Murchanā* is that which begins with *Pañcama*. *Tāla* is accepted as *Caccatputa*. Here there are eight *Kalās*. The employment, on the other hand, is as in the previous.

*Ni*, *Ri* and *Dha* are the *Aṁsas*. The bi-*Srutis* are *Ga* and *Ni*. They come in combination separately with the other *Svaras*, namely, *Sa*, *Ri*, *Ma*, *Pa* and *Dha*. This shows that *Ga* and *Ni*

occur profusely and the others sparingly. *Pa* has *Laṅghana* (jumping over); i.e., there is *Alpatarātā* for it. For *Laṅghana* and *Alpatarātā* see verses 49 ff. above. When there is completeness, it has *Alpatā*. In *Ṣaḍava* it is *Sa* that is dropped and in *Audva*, *Sa* and *Pa* are dropped. The *Murchanā* is *Suddha-ṣaḍja*, which is the fourth in *Ṣaḍja Grāma*.

In this *Ārṣabhī*, *Rṣabha* is the *Nyāsa*; the *Aṁsas* themselves are the *Apanyāsas*; *Deśi* and *Madhukarī* are seen. Its *Prastāra* is:

1. Ri Ga Sa Ri-Ga Ma Ri-Ma Ga Ri-Ri  
gu ṇa lo ca nā dhi
2. Ri Ri Ni-Dha Ni-Dha Ga Ri-Ma Ma Pa-Ni  
ka ma nan ta ma ma ra
3. Ma Dha Ni Dha Pa Pa Sa Ga  
ma ja ra ma kṣa ya
4. Ni Dha-Ni Ri Ga-Ri Sa-Dha Ga-Ri Ri Ri  
ma je yam
5. Ri Ma Ga-Ri Sa-Dha Sa-Sa Ri-Sa Ri-Ga Ma-Ma  
pra ṇa mā mi divya
6. Ni-Dha Pa Ri Ri Ri-Pa Ga-Ri Sa-Dha Sa  
ma ṇi dar pā ṇā ma
7. Ri-Sa Ri-Sa Ri-Ga Ri-Ga Ma Ma Ma Ga-Ri  
la ni ke tam
8. Pa Ni Ri Ma Ga-Ri Sa-Dha Ga-Ri Ga-Ri  
bha va ma me yam

The song is:

*guṇalocanūdhikam anantam amaram ajaram akṣayam  
ajeyam*

*praṇamāmi divyamaṇidarpaṇāmalaniketam bhavam  
ajeyam*

## 3. GĀNDHĀRĪ

67. In the *Gāndhārī*, there are five *Aṁśas* (namely, the *Svaras*) except *Ri* and *Dha*. Then, the combination is of the *Nyāsas* with the others. From *Dhaivata*, one shall go to *Rṣabha*.

68. *Śāḍava* and *Auḍuva* are effected respectively by the dropping of *Ri* and by the dropping of *Ri* and *Dha*. *Pañcama* is adverse to *Śāḍava*. *Ni*, *Sa*, *Madhyama* and *Pañcama*

69. as *Aṁśas* are adverse to conversion into *Auḍuva*. There are sixteen *Kalās* described. The *Murchanā* shall be what begins with *Dhaivata*. The *Tāla* is accepted as *Caccatpūṭa*.

70. The employment shall be in the *Dhruva* singing, in the third *Prekṣaṇa*.

The *Aṁśas* are *Sa*, *Ga*, *Ma*, *Pa*, and *Ni*. The *Nyāsa* is *Ga*. With this, or with any one of the five *Aṁśas*, the rest can be combined. In the stage of completeness, one can proceed from *Dha* to *Ri*; that means that there can be the combination of *Dha* and *Ri*. When *Pa* is the *Aṁśa*, then there can be no *Śāḍava*; there can be only completeness. When *Ni*, *Sa*, *Ma* and *Pa* are the *Aṁśas*, there can be no *Auḍuva*; there can be only completeness or *Śāḍava*. The fact is this. This is a *Madhyama Grāma Jāti*. In the *Madhyama Grāma*, *Pa* has *Ri* as its *Saṁvādi*, and in this *Jāti*, the *Śāḍava* is by dropping *Ri*. But *Saṁvādi* shall not be dropped. So there is no *Śāḍava* when *Pa* is the *Aṁśa*. For the same reason, when *Pa* is *Aṁśa*, there can be no *Auḍuva* which is effected by dropping *Ri* and *Dha*. As for there being no *Auḍuva* when the other *Svaras* are *Aṁśas* it is based on the words of Bharata. There can be the three forms, namely, complete, *Śāḍava* and *Auḍuva* only when *Ga* is the *Aṁśa*. The *Murchanā* is *Pauravī* in the *Madhyama Grāma*.

In this *Gāndhārī*, *Gāndhara* is the *Nyāsa*; *Śādja* and *Pañcama* are the *Apanyāsas*; *Gāndhārapañcama*, *Deśi* and *Velāvalī* are seen. Its *Prastāra* is:

1. Ga Ga Sa Ni Sa Ga Ga Ga  
e tam
2. Ga Ga-Ma Pa Pa Dha-Pa Ma Ni-Dha Ni-Sa  
ra ja ni va dhū mu kha
3. Ni-Dha Pa-Ni Ma Ma-Pa-Ri Ga Ga Ga Ga  
vi bhra ma dam
4. Ga Ga-Ma Pa Pa Dha-Pa Ma Ni-Dha Ni-Sa  
ni s'ā ma ya va ro ru
5. Ni-Dha Pa-Ni Ma Ma-Pa-Ri Ga Ga Ma Sa  
ta va mu kha vi lā sa
6. Ga Sa Ga Ga Ga Ga-Ma Ga Ga  
va pus' cā ru ma ma la
7. Ga Ga-Ma Pa Pa Dha-Pa Ma Ni-Dha Ni-Sa  
mṛ du ki ra ṇa
8. Ni-Dha Pa-Ni Ma Ma-Pa-Ri Ga Ga Ga Ga  
ma mṛ ta bha vam
9. Ri Ga Ma Pa-Dha Ri Ga Sa Sa  
ra ja ta gi' ri s'i kha ra
10. Ni Ni Ni Ni Ni Ni Ni Ni  
ma ṇi s'a ka la s'aṇ kha
11. Ga Ga-Ma Pa Pa Dha-Pa Ma Ni-Dha Ni-Sa  
va ra yu' va ti dan ta
12. Ni-Dha Pa-Ni Ma Ma-Pa-Ri Ga Ga Ga Ga  
paṇ kti ni bham
13. Ni Ni Pa Ni Ga Ma Ga Sa  
pra ṇa mā mi pra ṇa ya
14. Ga Sa Ga Ga Ga Ga-Ma Ga Ga  
ra ti ka la ha ra va nu
15. Ga Pa Ma Ma Ni-Dha Ni-Sa Ni-Dha Pa-Ni  
dam
16. Ma Pa-Ri-Ga Ga Ga Ga Ga Ga Ga  
s'a s'i nam

The song is :

etani rajanivadhūmukhavibhramadam nisāmaya varoru  
tava mukhavilāsāvapuscārum amalamydukiraṇam amṛta-  
bhavam  
rajatagirisikharamaṇisaakalas'āṅkhavarayuvatidanta-  
pañktiṇibham  
praṇamāmi praṇayaratikalaharavanudam s'as'inaṁ

#### 4. MADHYAMĀ

In *Madhyamā* there shall be five *Aṁsas* (namely, the *Svaras*) other than *Gāndhāra* and *Niṣāda*.

71. There will be profusion of *Ṣaḍja* and *Madhyama*; *Gāndhāra* shall be rare. Here, the *Ṣaḍava* shall be (effected) by the dropping of *Ga*; but *Auḍuva* by the dropping of *Ni* and *Ga*. There shall be eight *Kalās*.

72. The *Murchanā* shall be that which begins with *Rṣabha*. The *Tala* is accepted as *Caccatpūṭa*. The employment shall be in the *Dhruvā* singing, in the second *Prekṣaṇa*.

The *Aṁsas* are *Sa*, *Ri*, *Ma*, *Pa* and *Dha*. *Ṣaḍja* and *Madhyama* are *Aṁsas* and as such their profusion is thereby indicated. Its special statement is to show that even when they are *Paryāyāṁsas*, there is profusion. *Gāndhāra* is *Alpa* when the *Jāti* is complete; in *Ṣaḍava* and *Auḍuva*, it is dropped. The *Murchanā* is *Kalopanatā* in the *Madhyama Grāma*: *Paryāyāṁsa* is *Aṁsa* other than the *Vādi* itself as *Aṁsa* (see verse 49 above.)

In this *Madhyamā*, *Madhyama* is the *Nyāsa*; the *Aṁsas* themselves are the *Apanyāsas*; *Cokṣaṣaḍava*, *Deśi* and *Āndhālī* are seen. Its *Prastāra* is:

- |    |     |       |    |    |     |        |     |        |
|----|-----|-------|----|----|-----|--------|-----|--------|
| 1. | Ma  | Ma    | Ma | Ma | Pa  | Dha-Ni | Ni  | Dha-Pa |
|    | pā  |       |    | tu | bha | va     | mūr |        |
| 2. | Ma  | Pa-Ma | Ma | Sa | Ma  | Ga     | Ri  | Ri     |
|    | dha | jā    |    |    | na  | na     |     |        |

- |    |     |        |       |           |        |        |        |     |
|----|-----|--------|-------|-----------|--------|--------|--------|-----|
| 3. | Pa  | Ma     | Ri-Ma | Ga-Ma     | Ma     | Ma     | Ma     | Ma  |
|    | ki  | rī     | ṭa    |           |        |        |        |     |
| 4. | Ma  | Ni-Dha | Ni-Sa | Ni-Dha    | Pa-Ma  | Pa-Dha | Ma     | Ma  |
|    | ma  | ṇi     | dar   |           | pa     |        | ṇam    |     |
| 5. | Ni  | Ni     | Ri    | Ri        | Ni     | Ri     | Ri     | Pa  |
|    | gau |        | rī    |           | ka     | ra     | pal    |     |
| 6. | Ni  | Ma-Pa  | Ma    | Ma        | Sa     | Sa     | Sa     | Sa  |
|    | la  | vāṇ    |       |           | gu     | li     |        | su  |
| 7. | Ga  | Ni     | Sa    | Ga        | Dha-Pa | Ma     | Dha-Ni | Sa  |
|    | te  |        |       |           |        |        | ji     | tam |
| 8. | Pa  | Sa     | Pa    | Ni-Dha-Pa | Ma     | Ma     | Ma     | Ma  |
|    | su  | ki     | ra    |           |        |        | ṇam    |     |

The song is :

pātu bhavamūrdhajānanakiritaṁanidarpaṇam  
gaurikarapallavāṅgulisutejitaṁ sukiraṇam

#### 5. PAÑCAMĪ

73. In the *Pañcamī*, on the other hand, the *Aṁsas* shall be *Ri* and *Pa*. *Sa*, *Ga* and *Ma* are accepted as rare. There shall be the combination of *Ri* and *Ma*. In the state of completeness, one shall proceed from *Ga* to *Niṣādaka*.

74. Conversion into *Ṣaḍava* and *Auḍuva* are accepted respectively by (the dropping of) *Ga* and *Ni-Ga*. *Rṣabha* as *Aṁsa* is adverse to conversion into *Auḍuva*. And there are eight *Kalās* accepted.

75. *Murchanā* etc., on the other hand, are as in the previous. But the *Prekṣaṇa* is the third.

*Sa* and *Ma* are not dropped for *Ṣaḍava* and *Auḍuva*; yet they have to be rare. This fact is not known before and as such it is a prescription, (explained in verses 58, 59). *Ga* is dropped for *Ṣaḍava* and *Auḍuva* and as such, its being rare is already known; so this statement is for *Parisaṅkhyā* (already explained



in verses 58 and 59 above): There shall not be *Alpatva* for others. When it is complete, there can be the combination of *Ga* and *Ni*. Although *Ni* and *Ga* which are dropped in *Auḍuva* are not the *Saṁvādi* of *Ri* the denial of *Auḍuva* when *Ri* is *Aṁsa* is based on the statement of Bharata.

In explaining verse 58 above, the occasion for the introduction of *Vidhi* and *Parisāṅkhyā* was not fully explained. In the *Pañcamī Jāti*, it has been stated that *Sa*, *Ga* and *Ma* are rare. It is what are dropped in *Ṣaḍava* and *Auḍuva* that become rare in the state of completeness, and here *Ga* is dropped in *Ṣaḍava* and *Ni-Ga* in *Auḍuva*. So by the general rule, there is no *Alpatva* for *Sa* and *Ma* which are not dropped in *Ṣaḍava* and *Auḍuva*. *Alpatva* for *Ga* alone which is dropped in *Ṣaḍava* and *Auḍuva*, is thereby already ascertained. But here *Alpatva* is prescribed for all the three together. *Ni* is dropped in *Auḍuva* and as such there must be *Alpatva* for it. But *Ni* is spoken of as *Apanyāsa* and as such it should be *Bahu*, while *Bahutva* is not ascertained in so far as *Alpatva* comes in on account of its being dropped in *Auḍuva*. Thus this is contrary to what is given as the general rule in other *Jātis*. Thus there is prescription of *Alpatva* and *Bahutva* in cases where the general rule does not support them. Similarly both *Ni* and *Ga* should have *Alpatva* in so far as they are dropped in *Ṣaḍava* and *Auḍuva*. Then why should there be separate statement for *Ga* being *Alpa*? It is to show that in the matter of *Alpatva* already ascertained by their being so dropped, *Ga* must be preferred and *Ni* should be ignored. It is for explaining this point of some special feature in the *Pañcamī Jāti* that *Vidhi* and *Parisāṅkhyā* were taken up there.

In this *Pañcamī*, *Pañcama* is the *Nyāsa*; *Ṛṣabha*, *Pañcama* and *Niṣāda* are the *Apanyāsas*; *Cokṣapañcama*, *Deśi* and *Āndhālī* are seen. Its *Prastāra* is

- |       |        |     |    |        |      |    |     |
|-------|--------|-----|----|--------|------|----|-----|
| 1. Pa | Dha-Ni | Ni  | Ni | Ma     | Ni   | Ma | Pa  |
| ha    | ra     | mūr |    | dha    | jā   |    | na  |
| 2. Ga | Ga     | Sa  | Sa | Ma     | Ma   | Pa | Pa  |
| nam   | ma     | he  |    | sa     | ma   | ma | ra  |
| 3. Pa | Pa     | Dha | Ni | Ni     | Ni   | Ga | Sa  |
| pa    | ti     | bā  |    | hi     | stam |    | bha |
| 4. Pa | Ma     | Dha | Ni | Ma-Dha | Pa   | Pa | Pa  |
| na    | ma     | nam |    | tam    |      |    |     |

- |        |       |     |        |     |    |    |      |
|--------|-------|-----|--------|-----|----|----|------|
| 5. Pa  | Pa    | Ri  | Ri     | Ri  | Ri | Ri | Ri   |
| pra    | na    | mā  |        | mi  | pu | ru | ṣa   |
| 6. Ma  | Ni-Ga | Sa  | Sa-Dha | Ni  | Ni | Ni | Ni   |
| mu     | kha   | pa  | dma    |     | la |    | kṣmī |
| 7. Sa  | Sa    | Sa  | Ma     | Pa  | Pa | Pa | Pa   |
| ha     | ra    | mam |        | bi  | kā |    | pa   |
| 8. Dha | Ma    | Dha | Ni     | Pa  | Pa | Pa | Pa   |
| ti     | ma    | je  |        | yam |    |    |      |

The song is:

haramiṁrdhajānanam mahesam amaraṣatibāhustambha-  
nam anantam  
tam prāṇamāmi puruṣamukhapadmākṣmīharam  
ambikāpatim ajeyam

#### 6. DHAIVATĪ

In *Dhaivatī*, the *Aṁsas* are *Ri* and *Dha*. *Sa* and *Pa* have to be jumped over when in the ascending order.

76. *Ṣaḍava* is spoken of as by the dropping of *Pa*, and *Auḍuva* by the dropping of *Sa* and *Pa*. The *Murchanā* shall be that which begins with *Ṛṣabha*. *Tāla*, *Mārga* and *Giti*

77. and *Viniyoga* shall be as in *Ṣaḍjī*. The *Kalās* are described as twelve.

Jumped over (*Laghya*). When complete, the two *Svaras* *Sa* and *Pa*, which produce *Ṣaḍava* and *Auḍuva* must be made *Alpatara* in the ascending order (*Āroha*). This indicates that in the *Āvaroha*, they have to be only *Alpa* and not *Alpatara*. The *Murchanā* is *Abhirudgatā* in the *Ṣaḍja Grāma*.

In this *Dhaivatī*, the *Dhaivata* is the *Nyāsa*; *Ṛṣabha*, *Madhyama* and *Dhaivata* are the *Apanyāsas*; *Cokṣakaisika*, *Deśi* and *Simhālī* are seen. Its *Prastāra* is:

1. Dha Dha Ni-Dha Pa-Dha Ma Ma Ma Ma  
ta ru ṇā ma len du
2. Dha Dha Ni-Dha Ni-Sa Sa Sa Sa Sa  
ma ṇi bhū ṣi tā ma
3. Sa-Dha Dha Pa Ma-Dha  
la s'i ro
- Dha Ni-Dha Dha-Ni Dha  
jam
4. Sa Sa Ri-Ga Ri-Ga Sa Ri-Ga Sa Sa  
bhu ja gā dhi pai ka
5. Dha Dha Ni Pa Dha Pa Ma Ma  
kuṇ ḍa la vi lā sa
6. Dha Dha Pa Ma-Dha  
kr ta s'o
- Dha Ni-Dha Dha-Ni Dha  
bham
7. Dha Dha Ni-Sa Ni-Sa Ni-Dha Pa Pa Pa  
na ga sū nu la kṣmī
8. Ri-Ga Sa Sa Sa Ni Ni Ni Ni  
de hār dha mi s'ri
9. Sa Ri-Ga Ri-Ga Sa Ni Sa Dha Dha  
ta s'a rī ram
10. Ri Ga-Ri Ma-Ga Ma Ma Ma Ma Ma  
pra ṇa mā mi bhū ta
11. Ni Ni Dha Dha Pa Ri-Ga Sa Ri-Ga  
gī to pa hā ra
12. Pa Dha Sa Ma Dha Ni Dha Dha  
pa ri tuṣ ṭam

The song is:

taruṇāmalendumaṇibbūṣitāmalasīrojam  
bhujagādhipaikakuṇḍalavilāsakṛtasobham  
nagasūnulaḥṣmidehārdhamisritas'artram  
praṇamāmi bhūtagitopahārāparituṣṭam

## 7. NAIṢĀDĪ

In *Naiṣādī* the *Aṁsas* are accepted as *Ni*, *Ri* and *Ga*, with what are not *Aṁsas* as not profuse.

78. *Ṣaḍava*, *Auḍuva* (and) what are to be jumped over, (and also) the *Viniyoga* are as in the previous. *Caccatpūṭa* (is the *Tāla*). Here there are sixteen *Kalās*. And the *Mūrchanā* is what begins with *Ga*.

What are not *Aṁsas*, namely *Sa*, *Mā*, *Pa* and *Dha* shall be *Alpa*. The *Mūrchanā* is *Asvagrāntā* in *Ṣaḍja Grāma*.

In this *Naiṣādī*, the *Niṣāda* is the *Nyāsa*; the *Aṁsas* themselves are the *Apanyāsas*; *Cokṣasādhārita*, *Deśi* and *Velāvali* are seen. Its *Prastāra* is:

1. Ni Ni Ni Ni Sa Dha Ni Ni  
tam su ra van di ta
2. Pa Ma Sa Dha Ni Ni Ni Ni  
ma hi ṣa ma hā su ra
3. Sa Sa Ga Ga Ni Ni Dha Ni  
ma tha na mu mā pa tim
4. Sa Sa Dha Ni Ni Ni Ni Ni  
bho ga yu tam
5. Sa Sa Ga Ga Ma Ma Ma Ma  
na ga su ta kā mi nī
6. Ni Pa Dha Pa Ma Ma Ma Ma  
di vya vi s'e ṣa ka
7. Ri Ga Sa Sa Ri Ga Ni Ni  
sū ca ka s'u bha na kha
8. Ni Ni Pa Dha-Ni Ni Ni Ni Ni  
dar pa ṇa kam
9. Sa Sa Ga Sa Ma Ma Ma Ma  
a hi mu kha mā ṇi kha ci



12. *Dha Ri-Sa Ri Sa-Ri Ri Sa Sa Sa*  
de hār dha mi s'ri
13. *Sa Sa-Ri Ri Sa-Ri Ri Sa Sa Sa*  
ta s'a rī ram
14. *Ma Ma Ma Ma Ni-Dha Pa-Dha Ma Ma*  
pra ṇa mā mi ta ma ham
15. *Ni Ni Pa Pa-Ma Pa Pa-Ma Pa-Dha Ri-Ga*  
a nu pa ma ṁu kha ka ma
16. *Ga Ga Ga Ga Ga Ga Ga Ga*  
lam.

The song is:

*devam asakalasarītilakam dvīrādagatim  
nīpuṇamatim mugdhamukhāmburūhadīvyakāntim  
haram ambudodadhīnīnādam acalavarasūnudehārdhami-  
sritasarīram  
praṇamāmi tam aham anupamamukhakamalam*

#### 9. ŚADJODĪCYAVĀ

81. In *Śadjodicyavā*, the *Aṁsas* are described as *Sa*, *Ma*, *Ni* and *Dha*. They shall be combined among themselves. There is profusion of *Gāndhāra* of the *Madra* (*Sthāna*).

82. *Śadja* and *Rṣabha* are profuse in the *Tāra* (*Sthāna*). *Śādava* is accepted as through the dropping of *Ri*. *Auḍuva* is through the dropping of *Ri* and *Pa*. There shall be no *Śādava* when *Dhaivata* is the *Aṁsa*.

83. *Gīta*, *Tala* etc. are as in the *Śadjī*. And the *Murchanā* is what begins with *Gāndhāra*. The *Viniyoga* is in the second *Prekṣaṇa*, in the *Dhruvā* singing.

*Gāndhāra* is not an *Aṁsa*; yet its profusion in the *Madra Sthāna* is prescribed by Bharata. This indicates that when *Gāndhāra* is in other *Sthānas*, it has no such profusion. *Ri* is

dropped in *Śādava* and *Auḍuva* and as such it must be *Alpa* in complete *Jāti*. But this *Alpatā* is only when *Ri* is in the *Madra* and *Madhya Sthānas*. *Sa* being *Aṁsa* must be profuse. The special statement about its being profuse in *Tāra Sthāna* is to show that in relation to *Madra* and *Madhya Sthānas*, *Tāra Sa* must be specially profuse. *Ri*, being *Saivādi* of *Dha*, cannot be dropped when *Dha* is *Aṁsa*, and *Ri* is dropped in *Śādava*. Similarly, when *Dha* is *Aṁsa*, there can be no *Auḍuva* also, since *Auḍuva* is effected by the dropping of *Ri* and *Pa*, and *Ri* is the *Saivādi* of *Dha*, and as such, cannot be dropped. Kallinātha gives the explanation that though both *Ri* and *Pa* are dropped in *Auḍuva*, *Pa* alone, which is not *Saivādi* of *Dha*, must be taken as what produces *Auḍuva* (*Auḍuvakāritva*; *Śādava-kāritva* as printed seems to be a mistake). The *Murchanā* is *Asvakrāntā* in *Śadja Grāma*.

In this *Śadjodicyavā*, *Madhyama* is the *Nyāsa*; *Śadja* and *Dhaivata* are the *Apanyāsas*. Its *Prastāra* is:

- |    |                   |                  |                   |            |                   |                  |                   |                  |
|----|-------------------|------------------|-------------------|------------|-------------------|------------------|-------------------|------------------|
| 1. | <i>Sa</i><br>s'ai | <i>Sa</i>        | <i>Sa</i>         | <i>Sa</i>  | <i>Ma</i><br>le   | <i>Ma</i>        | <i>Ga</i>         | <i>Ga</i>        |
| 2. | <i>Ga</i><br>s'a  | <i>Ma</i>        | <i>Pa</i><br>sū   | <i>Ma</i>  | <i>Ga</i>         | <i>Ma</i>        | <i>Ma</i>         | <i>Dha</i><br>nu |
| 3. | <i>Sa</i><br>s'ai | <i>Sa</i>        | <i>Ma</i><br>le   | <i>Ga</i>  | <i>Pa</i><br>s'a  | <i>Pa</i><br>sū  | <i>Ni</i>         | <i>Dha</i><br>nu |
| 4. | <i>Dha</i><br>pra | <i>Ni</i><br>ṇa  | <i>Sa</i><br>ya   | <i>Sa</i>  | <i>Dha</i><br>pra | <i>Ni</i><br>saṇ | <i>Pa</i>         | <i>Ma</i><br>ga  |
| 5. | <i>Ga</i><br>sa   | <i>Sa</i><br>vi  | <i>Sa</i><br>lā   | <i>Sa</i>  | <i>Sa</i><br>sa   | <i>Sa</i><br>khe | <i>Sa</i>         | <i>Ga</i><br>la  |
| 6. | <i>Dha</i><br>na  | <i>Dha</i><br>vi | <i>Pa</i><br>no   | <i>Dha</i> | <i>Pa</i>         | <i>Ni</i>        | <i>Dha</i><br>dam | <i>Dha</i>       |
| 7. | <i>Sa</i><br>a    | <i>Ga</i>        | <i>Ga</i><br>dhi  | <i>Ga</i>  | <i>Ga</i><br>ka   | <i>Ga</i>        | <i>Sa</i>         | <i>Sa</i>        |
| 8. | <i>Ni</i><br>mu   | <i>Dha</i>       | <i>Pa</i><br>khen | <i>Dha</i> | <i>Pa</i>         | <i>Dha</i>       | <i>Dha</i>        | <i>Dha</i><br>du |

9.	Sa a	Sa dhi	Ma ka	Ga	Pa mu	Pa khen	Ni	Dha du
10.	Dha na	Ni ya	Sa nam	Sa	Dha na	Ni mā	Pa	Ma mi
11.	Ga de	Sa	Sa vā	Sa	Sa su	Sa re	Sa	Ga sa
12.	Dha ta	Dha va	Pa ru	Dha ci	Ma ram	Ma	Ma	Ma

84. The first (Kalā) is by the letters *sai* and *le*; but the second is by (the letters) *śasūnu*. By these five shall be the third. The seventh, on the other hand, is by the letters *adhika*.

85. But the eighth is by *mukhendū*; the ninth *Kalā* in this is by these six.

First *Kalā* is *saile*; the second is *śasūnu*; third is *śaileśasūnu*; the seventh is *adhika*; eighth is *mukhendū*; the ninth is *adhikamukhendū*. *Gitis* like *Māgadhi* and *Ardhamāgadhi* will be explained in the next section as what has *Padas* repeated three times and two times respectively. Here the *Ardhamāgadhi* where the *Pada* is repeated twice is illustrated as an example. The song is:

*śaileśasūnupraṇayaḥprasāṅgasavilāsakṣhelanavinodam  
adhikamukhendūnayanam namāmi devāsuresa tava ruciram*

#### 10. ŚADJAMADHYAMĀ

In the *Śadjamadhyamā*, (all) the seven *Svaras* are the *Aṁśas*. And they among themselves

86. combine. *Ni* is *Alpa*, except when *Ga* is *Aṁśa*, in cases other than when it is *Vādi*. Conversion into *Śādava* and *Auduva* are by the dropping of *Ni* and by the dropping of *Ni* and *Ga*.

87. But, the two bi-*Srutis* are adversaries of *Śādava* and *Auduva*. *Gita*, *Tāla*, *Kalā* etc., are as in *Śadjī*. The *Murchanā*, then,

88. is to be understood here as what begins with *Madhyama*. The *Viniyoga* is as in the case of the previous.

In the state of completeness, *Ni* becomes *Alpa*. But when *Ga* is *Aṁśa*, *Ni* cannot be *Alpa* since *Ni* is the *Sainvādi* of *Ga*. When *Ni* is the *Vādi* itself, there is still less possibility of its being *Alpa*. There are two cases when *Ni* cannot be *Alpa*, when *Ga* is *Aṁśa* and when *Ni* is *Vādi*. Bi-*Srutis* are *Ga* and *Ni* which have only two *Srutis*. When *Ga* and *Ni* are *Aṁśas*, they cannot be dropped and as such there can be no *Śādava* and *Auduvā* by dropping them. There can be *Śādava* and *Auduva* only when other *Svaras* are *Aṁśas*. The *Murchanā* is *Matsarikṛt* in the *Śadja Grāma*.

In this *Śadjamadhyamā*, *Śadja* and *Madhyama* are the *Nyāsas*; (all) the seven *Svaras* are *Apānyāsas*. Its *Prastāra* is:

1.	Ma ra	Ga ja	Sa-Ga ni	Pa va	Dha-Pa dhū	Ma mu	Ni-Dha kha	Ni-Ma
2.	Ma vi	Ma lā	Sa sa	Ri-Ga lo	Ma-Ga	Ni-Dha mu	Pa-Dha da	Pa ca
3.	Ma nam	Ga	Ri	Ga	Ma	Ma	Sa	Sa
4.	Ma pra	Ma-Ga-Ma vi	Ma ka	Ma si	Ni-Dha ta	Pa-Dha ku	Pa-Ma mu	Ga-Ma-Ma da
5.	Dha da	Pa-Dha la	Pa-Ri phe	Ri-Ga na	Ma-Ga sam	Ri-Ga	Śa-Dha-Sa	Sa ni

6. Ni-Dha Sa Ri Ma-Ga-Ma Ma Ma Ma Ma  
bham
7. Ma Ma Ma-Ga-Ma Ma-Dha  
kā mi ja  
Dha-Pa Pa-Dha Pa-Ma Ga-Ma-Ga  
na na ya na
8. Dha Pa-Dha Pa-Ri Ri-Ga  
hr̥ da yā bhi  
Ma-Ga Ri-Ga Sa-Dha-Sa Sa  
nan di
9. Ma Ma Dha-Ni Dha-Sa Dha-Pa Ma-Pa Pa Pa  
nam
10. Ma Ma-Ga-Ma Ma Ni-Dha  
pra na mā  
Pa-Dha Pa-Ma-Ga Ga Ma  
mi de vain
11. Dha Pa-Dha Pa-Ri Ri-Ga  
ku mu dā dhi  
Ma-Ga Ri-Ga Sa-Dha-Sa Sa  
vā si
12. Ni-Dha Sa Ri Ma-Ga-Ma Ma Ma Ma Ma  
nam

The song is :

rajanivadhūmukhaviḷāsālocanam  
prāvikasitakumudadalāphenasannibham  
kāmiḥjananayanahṛdayābhinanditam  
prāṇamāmi devam kumudādhivāsīnam

## II. GĀNDHĀRODICYAVĀ

In the *Gāndhārodicyavā*, on the other hand, there are two *Aṁsas*, namely, *Ṣaḍja* and *Madhyama*.

89. The *Ṣaḍava* is to be understood as through the dropping of *Ri*. In the state of completeness, there is *Alpaṭa* for (*Svaras*) other than *Aṁsas*. *Ni*, *Dha*, *Pa* and *Gāndhāra* are described as *Alpa* when it is *Ṣaḍava*.

90. There should be understood the combination of *Ri* and *Dha*. And the *Mūrchanā* is what begins with *Dhaivata*. The *Tāla* is to be understood to be *Caccatpūṭa*. The *Kalās* are described as sixteen.

91. The *Viniyoga* is accepted as in the *Dhruvā Gāna* in the fourth *Prekṣaṇa*.

In the state of completeness, *Svaras* other than the *Aṁsas* are *Alpa*, namely *Ri*, *Ga*, *Pa*, *Dha* and *Ni*. In *Ṣaḍava*, *Ri* is dropped and so the rest are *Alpa*. When there is completeness, *Ri* and *Dha* are combined; there cannot be this combination in *Ṣaḍava* where *Ri* is dropped. The *Mūrchanā* is *Pauravī* in the *Madhyama Grāma*.

In this *Gāndhārodicyavā*, *Madhyama* is the *Nyāsa*; *Ṣaḍja* and *Dhaivata* are the *Apānyāsas*. Its *Prastāra* is :

1. Sa Sa Pa Ma Pa Dha-Pa Pa Ma  
Sau
2. Dha Pa Ma Ma Sa Sa Sa Sa  
mya
3. Dha Ni Sa Sa Ma Ma Pa Pa  
gau rī mu khām bu
4. Ni Ni Ni Ni Ni Ni Ni Ni  
ru ha di vya ti la ka
5. Ma Ma Dha Ni-Sa Ni Ni Ni Ni  
pa ri cum bi tār ci
6. Ma Pa Ma Pa-Ri-Ga Ga Ga Sa Sa  
ta sn pā dam

7. Ga Ma-Ga Pa Pa-Dha Ma Dha-Ni Pa Pa  
pra vi ka si ta he ma
8. Ri Ga Sa Sa-Dha Ni Ni Dha Dha  
ka ma la ni bham
9. Ga Ri-Ga Sa Sa-Ni Ga Ri-Ga Sa Sa  
a ti ru ci ra kān ti
10. Sa Sa Sa Ma Ma-Ni Dha-Ni Ni Ni  
na kha dar pa nā ma
11. Ma Pa Ma Pa-Ri-Ga Ga Ga Sa Sa  
la ni ke tam
12. Ga Sa Ga Sa Ma Pa Ma Pa-Ri-Ga  
ma na si ja s'a rī ra
13. Ga Ma Ga Sa Ga Ga Ga Sa  
tā ḍa nam
14. Ni Ni Pa Dha Ni Ga Ga Ga  
pra ṇa mā mi gau rī
15. Ni Ni Dha Pa Dha Pa Ma Pa  
ca ra ṇa yu ga ma nu pa
16. Dha Pa Sa Sa Ma Ma Ma Ma  
mam

The Song is :

saumyagaurimukhāmburūhadīvyatilakapāricumbitārcita-  
supūdam  
pravikasitahemakamalanibham  
atīrucirakāntinakhadarpaṇāmalaniketam  
manasijasārīratāḍanam prāṇamāmi gaurīcaranayugam  
anupamam

#### 12. RAKTAGĀNDHARĪ

In the *Raktagāndhārī*, there are five *Aṃsās*, namely, the *Svaras* other than *Dha* and *Rṣabha*.

92. There should be effected combination and intermixture of *Sa* and *Ga* (with *Svaras*) discarding *Ri*. *Ṣaḍava* and *Auḍuva* are accepted through the dropping of *Ri* and through the dropping of *Ri* and *Dha*.

93. There shall be profusion of *Ni* and *Dha*. *Pañcama* as *Aṃs'a* is the adversary of *Ṣaḍava*. *Ṣaḍja*, *Ni*, *Ma* and *Pa* are adversaries of conversion into *Auḍuva*. *Sa* and *Ga* are to be combined.

94. *Pañcapāṇi* etc. are as in *Ṣaḍjī*. But the *Murchanā* is what begins with *Rṣabha*. The *Viniyoga* is in the *Dhruvā* coming in the third *Prekṣaṇa*.

The *Aṃsās* are *Sa*, *Ga*, *Ma*, *Pa* and *Ni*. *Sa* and *Ga* should be combined with *Ma*, *Pa*, *Dha* and *Ni* (*Ri* being discarded). Combination (*Sannidhi*) is association of *Svaras* having different *Laghu Kālas* and intermixture (*melana*) is association of *Svaras* having the same *Laghu Kāla*. A *Laghu Kāla* has already been mentioned as five *Mātrās*. For the verse 93, see *Gāndhārī* above.

In this *Raktagāndhārī*, *Gāndhāra* is the *Nyāsa*; *Madhyama* is the *Apanyāsa*. Its *Prastāra* is :

1. Pa Ni Sa Sa Ga Sa Pa Ni  
tam bā la ra ja ni
2. Sa Sa Pa Pa Ma Ma Ga Ga  
ka ra ti la ka bhū ṣa
3. Ma Pa Dha Pa Ma Pa Dha-Pa Ma-Ga  
ṇa vi bhū
4. Ma Ma Ma Ma Ma Ma Ma Ma  
tim
5. Dha Ni Pa Ma-Pa Dha Ni Pa Pa
6. Ma Pa Ma Dha-Ni Pa Pa Pa Pa



7.	Ri	Ga	Ma	Pa	Pa	Pa	Ma	Pa
	pra	ṇa	mā		mi	gau		rī
8.	Ri	Ga	Ma	Pa	Pa	Pa	Ma	Pa
	va	da	nā		ra	vin		
9.	Pa	Pa	Pa	Pa	Pa	Pa	Pa	Pa
	da							
10.	Ri	Ga	Sa	Sa	Ri	Ga	Ga	Ga
	pri		ti	ka	ram			
11.	Ga	Ga	Pa	Dha-Ma	Dha	Ni-Dha	Pa	Pa
12.	Ma	Pa	Ma	Pa-Ri-Ga	Ga	Ga	Ga	Ga

The Song is:

*tam bālarajanikaratīlakabhūṣaṇavibhūtim  
praṇamāmi gaurivadanāravindapritikaram*

### 13. KAISIKĪ

95. In *Kaisikī*, the *Aṁśas* are (the *Svaras*) other than *Rṣabha*. When *Ni* and *Dha* are the *Aṁśas*, then, *Pañcama* alone shall be the *Nyāsa*. In other cases the bi-*Srutis* are accepted (so).

96. But others understand *Ni*, *Ga* and *Pa* as *Nyāsas* when *Ni* and *Dha* are *Aṁśas*. Conversion into *Ṣaḍava* and *Auduva* are accepted as through the dropping of *Ri* and through the dropping of *Ri* and *Dha*.

96. *Ri* is *Alpa*; there is profusion of *Ni* and *Pa*. There is the combination of the *Aṁśas* among themselves. *Pañcama* and *Dhaivatā* respectively are adversaries of conversion into *Ṣaḍava* and *Auduva*.

98. *Pañcapāṇi* etc. are as in *Ṣaḍjī*. But the *Murchanā* is what begins with *Gāndhāra*. The *Viniyoga* is in the *Dhruvā* coming in the fifth *Prekṣaṇa*.

When *Ni* and *Dha* are *Aṁśas*, *Pañcama* alone shall be the *Nyāsa*, since *Bharata* says so. When *Sa*, *Ri*, *Ga*, *Ma* and *Pa* are *Aṁśas*, then the bi-*Srutis* (*Ga* and *Ni*) are also *Nyāsas*. But *Mataṅga* and others say that *Ni*, *Ga* and *Pa* can be the *Nyāsas* when *Ni* and *Dha* are *Aṁśas*. Even this view means that *Pa* can be *Nyāsa* only when *Ni* and *Dha* are *Aṁśas*. *Ni* and *Pa* are profuse being *Aṁśas*; yet the special statement is to show that they should be more profuse than other *Aṁśa Svaras*. The *Murchanā* is *Harīṇāsvā* in the *Madhyama Grāma*.

In this *Kaisikī*, *Gāndhāra*, *Pañcama* and *Niṣāda* are the *Nyāsas*; the six *Svaras* after discarding *Ri*, or all the seven *Svaras* are the *Apānyāsas*. Its *Prastāra* is:

1.	Pa	Dha-Ni	Pa	Dha-Ni	Ga	Ga	Ga	Ga
	ke		lī		ha		ta	
2.	Pa	Pa	Ma	Ni-Dha	Ni-Dha	Pa	Pa	Pa
	kā		ma	ta	ṇu			
3.	Dha	Ni	Sa	Sa	Ri	Ri	Ri	Ri
	vi		bhra	ma	vi	lā		sam
4.	Sa	Sa	Sa	Ri	Ga	Ma	Ma	Ma
	ti	la	ka	yu	tam			
5.	Ma	Dha	Ni	Dha	Ma	Dha	Ma	Pa
	mūr		dhōr		dhva	bā		la
6.	Ga	Ri	Sa	Dha-Ni	Ri	Ri	Ri	Ri
	so		ma	ni	bham			
7.	Ga	Ri	Sa	Sa	Dha	Dha	Ma	Ma
	mu	kha	ka	ma	lam			
8.	Ga	Ga	Ga	Ma	Ma	Ni-Dha-Ni	Ni	Ni
	a	sa	ma		hā		ṭa	
9.	Ga	Ga	Ni	Ni	Ga	Ga	Ga	Ga
	ka	sa	ro		jam			
10.	Ga	Ga	Ni	Ni	Ni-Dha	Pa	Pa	Pa
	hr̥	di	su	kha	dam			



11. Ma Pa Ma Pa Pa Pa Ma Ma  
pra na mā mi lo ca
12. Sa Ma Ga Ni-Dha-Ni Ni Ni Ma Ga  
na vi s'e sam

The song is :

*Kelīhatakāmatanuvibhramavilāsam tilakayutam  
mūrdhordhvabālasomanibham  
mukhakamalam asamahātākasarojam hr̥di sukhadam  
praṇamāmi locanavīṣeṣam.*

#### 14. MADHYAMODICYAVĀ

99. *Madhyamodicyavā* is accepted as having *Pañcama* as *Aṁsa* (and) as always complete. The remaining (parts of the) definition are what appeared in *Gāndhārodicyavā*.

100. The *Murchanā* is what begins with *Madhyama*. The *Tāla* is accepted as *Caccatpūṭa*. The *Viniyoga* is in the *Dhruvā* of the fourth *Prekṣaṇa*.

In this *Jāti*, there is only completeness; there are no *Śaḍava* and *Aṇḍava* forms. The *Murchanā* is *Sauvīrī* in *Madhyama Grāma*.

In this *Madhyamodicyavā*, *Madhyama* is the *Nyāsa*. Its *Prastāra* is :

1. Pa Dha-Ni Ni Ni Ma Pa Ni Pa  
de hār dha rū pa
2. Ri Ri Ri Ga Sa Ri-G Ga Ga  
ma ti kār ti ma ma la
3. Ni Ni Ni Ni Ni Ni Ni Ni  
ma ma len du kun da
4. Ni Ni Dha-Pa Ma Ni-dha Ni-Dha Pa Pa  
ku mu da ni bham

5. Pa Pa Ri Ri Ri Ri Ri Ri  
cā mī ka rām bu
6. Ma Ri-Ga Sa Sa-Dha Ni Ni Ni Ni  
ru ha di vya kār ti
7. Ma Pa Ni Sa Pa Pa Ga Ga  
pra va ra ga na pū ji
8. Ga Pa Ma Ni-Dha Ni Ni Sa Sa  
ta ma je yam
9. Pa Pa Ma Dha-Ni Pa Pa Pa Pa  
su rā bhi ṣṭu ta ma ni la
10. Ma Pa Ma Ri-Ga Ga Ga Ga Ga  
ma no ja va mam bu
11. Ga Pa Ma Pa Ni Ni Ni Ni  
do da dhi ni nā da
12. Ma Pa Ma Pa-Ri-Ga Ga Ga Ga Ga  
ma ti hā sam
13. Ga Ga Ga Ga Ma Ni-Dha Ni Ni  
sī vam sār ta ma su ra
14. Ni Ni Dha-Pa Ma Ni-Dha Ni-Dha Pa Pa  
ca mū ma tha nam
15. Ri Ga Sa Sa Ma Ni-Dha-Ni Ni Ni  
van de traī lō kya
16. Ni Ni Dha Pa Dha Pa Ma Ma  
na ta ca ra nam

The Song is :

*dehārdharūṣam atikāntim amalam amalendukundakumu-  
danibham  
cāmīkarāmburuhadivakāntipravaragaṇapūjitam ameyam  
surābhigutām anilamanojavam ambudodadhiniṇādam  
atikāsam  
sivam sātām asuracamūmathanam vande trailokya-  
natacaraṇam*

## 15. KĀRMĀRAVĪ

101. In *Kārmāravī*, the *Aṁśas* shall be *Niṣāda*, *Ri Pa* and *Dhaivata*. On account of *Antaramārga*, what are not *Aṁśas* are described as profuse.

102. *Gāndhāra* is extremely profuse, being combined with all *Aṁśa Svaras*. *Caccatpūṭa* (is the *Tāla*). Here there are sixteen *Kalās*. The *Murchanā* is what begins with *Ṣaḍja*.

103. The *Viniyoga* is in the *Dhruvā* of the fifth *Prekṣaṇa*.

Even what are not *Aṁśas* are profuse as *Antaramārga*, already explained in verses 52 and 53 above. Then, the difference between *Aṁśas* and these profuse *Svaras* is that *Aṁśas* are *Sthāyi*, while others are only *Sañcāri*. *Gāndhāra* is associated with all *Aṁśa Svaras* and as such it must be extremely profuse. The *Murchanā* is *Suddhamadhyā* in the *Madhyama Grāma*.

In this *Kārmāravī*, *Pañcama* is the *Nyāsa*; the *Aṁśas* themselves are the *Apanyāsas*. Its *Prastāra* is:

1.	Ri	Ri	Ri	Ri	Ri	Ri	Ri
	tam		sthā		ṇu	la	li ta
2.	Ma	Ga	Sa	Ga	Sa	Ni	Ni
	vā		mān		ga	sa	kta
3.	Ni	Ma	Ni	Ma	Pa	Pa	Ga
	ma	ti	te		jaḥ	pra	sa ra
4.	Ga	Pa	Ma	Pa	Ni	Ni	Ni
	sau		dhām		s'u	kān	ti
5.	Ri	Ga	Sa	Ni	Ri	Ga	Ri Ma
	pha	ṇi	pa	ti	mu	kham	
6.	Ri	Ga	Ri	Sa	Ni	Dha-Ni	Pa Pa
	u	ro	vi	pu	la	sū	ga

7.	Ma	Pa	Ma	Pa-Ri-Ga	Ga	Ga	Ga	Ga
	ra	ni	ke		tam			
8.	Ri	Ri	Ga	Sa-Ma	Ma	Ma	Pa	Pa
	si	ta	pan		na	gen		dra
9.	Ma	Pa	Ma	Pa-Ri-Ga	Ga	Ga	Ga	Ga
	ma	ti	kān		tam			
10.	Dha	Ni	Pa	Ma	Dha	Ni	Sa	Sa
	ṣaṇ		mu	kha	vi	no		da
11.	Ni	Ni	Ni	Ni	Ni	Ni	Ni	Ni
	ka	ra	pal		la	vān		gu
12.	Ma	Ma	Dha	Ni	Sa-Ni-Ni	Dha	Pa	Pa
	li	vi	lā		sa	kī		la
13.	Ma	Pa	Ma	Pa-Ri-Ga	Ga	Ga	Ga	Ga
	na	vi	no		dam			
14.	Ni	Ni	Pa	Dha-Ni	Ga	Ga	Ga	Ga
	pra	ṇa	mā		mī	de		va
15.	Sa	Ri	Ga	Sa	Ni	Ni	Ni	Ni
	ya		jñō.		pa	vī		tā
16.	Ni	Ni	Dha	Dha	Pa	Pa	Pa	Pa
	kam							

The song is :

tam sthāṇulalitavāmāṅgasaktam atitejahprasarasau-  
dhāmsrukānti phañipati  
mukham urovipulasāgaraniketam sitapannagendram  
atikāntam  
ṣaṇmukhavinodakaraṇapallavāṅgulivilāsakīlanavinodam  
praṇamāmi devayajñopavitakam

## 16. GĀNDHĀRAPAÑCAMĪ

In the *Gāndhārapañcamī*, the *Aṁśa* is *Pañcama*.  
Then, the combination

104. is to be effected here also with many (Svaras) as in the *Gāndhārī* and in the *Pañcamī*. *Caccatputa* (is the *Tāla*). Here there are sixteen *Kalās*. And the *Murchanā* is what begins with *Ga*.

105. The *Viniyoga* is the *Dhruvā* singing relating to the fourth *Prekṣaṇa*

With many *Svaras*, because there is combination of *Svaras* as in two *Jātis*. The *Murchanā* is *Hariṇṣvā* in the *Madhyama Grāma*.

In this *Gāndhārapañcamī*, *Gāndhārā* is the *Nyāsa*; *Ṛṣabha* and *Pañcamā* are the *Apanyāsas*. Its *Prastāra* is:

1. Pa Ma-Pa Ma-Dha Ni Dha-Pa Ma Dh Ni  
kān
2. Sa-Ni-Ni Dha Pa Pa Pa Pa Pa Pa  
tam
3. Dha Ni Sa Sa Ma Ma Pa Pa  
vā mai ka de s'a
4. Ni Ni Ni Ni Ni Ni Ni Ni  
preñ kho la mā na
5. Ni Ni Dha-Pa Ma Ni-Dha Ni-Dha Pa Pa  
ka ma la ni bham
6. Pa Pa Ri Ri Ri Ri Ri Ri  
va ra su ra bhi ku su ma
7. Ma Ri-Ga Sa Sa-Dha Ni Ni Ni Ni  
gan dhā dhi vā si
8. Ni Ni Sa Ri-Sa Ri Ri Ri Ri  
ta ma no jña
9. Ni Ga Sa Ni-Ga Sa Ni Ni Ni  
na ga rā ja sū nu

10. Ni Ma Ni Ma Pa Pa Ga Ga  
ra ti rā ga ra bha sa
11. Ga Pa Ma Pa Ni Ni Ni Ni  
ke li ku ca grā
12. Ma Pa Ma Pa-Ri-Ga Ga-Ga Ga Ga  
ha li lam tam
13. Ni Ni Pa Dha Ni Ga Ga Ga  
pra ṇa mā mi de vam
14. Ni Ni Ni Ni Ni Ni Ni Ni  
can drār dha maṇ ḍi
15. Ma Ma Dha Ni Sa-Ni-Ni Dha Pa Pa  
ta vi lā sa kī la
16. Ma Pa Ma Pa-Ri-Ga Ga Ga Ga Ga  
na vi no dam

The song is:

*kāntam vāmaikadesapreñkholamānakamalanibham varasu-  
rabhikusumagandhādhi*

*vāsitamanojñanagarājasūnuratirāgarabhasakelikucagraha-  
līlam*

*tam praṇamāmi devam candrārdhamanditavilāsakūlana-  
vinodam*

#### 17. ĀNDHRĪ

In the *Āndhrī*, the *Ams'as* are *Ni*, *Ri*, *Ga* and *Pa*. Of *Ri* and *Ga* and similarly of *Ni* and *Dha*

106. there shall be the combination. One shall proceed up to the *Nyāsa* following the order of the *Ams'as*. The *Ṣaḍava* is by the dropping of *Ṣaḍja*. But the *Murchanā* is what begins with *Madhyama*.

107. *Kalā*, *Tāla* and *Viniyoga* are as in the previous.

The combination is of the nature of *Melana*, i.e., combination of *Svaras* of same *Laghu Kāla*. Some restriction in this combination is stated in: "one shall proceed up to the *Nyāsa* following the order of the *Aṁsas*." It means: there are four *Aṁsas*, *Ni*, *Ri*, *Ga* and *Pa*. If one of them is taken as the *Aṁsa*, then first sing that *Aṁsa*; then sing what are not *Aṁsa* or what are *Paryāyāṁsas* and then sing as far as the *Nyāsa*, the end of the *Gīta*. The *Murchanā* is *Sauvirī* in the *Madhyama Grāma*.

In this *Āndhrī*, *Gāndhārā* is the *Nyāsa*; the *Aṁsas* themselves are the *Apānyāsas*. Its *Prastāra* is:

- |     |      |    |     |        |        |        |         |
|-----|------|----|-----|--------|--------|--------|---------|
| 1.  | Ga   | Ri | Ri  | Ri     | Ri     | Ri     | Ri      |
|     | ta   | ru | pen |        | du     | ku     | su ma   |
| 2.  | Ri   | Ga | Ri  | Ga     | Ri     | Ri     | Ri      |
|     | kha  | ci | ta  | lja    | ṭam    |        |         |
| 3.  | Ri   | Ri | Ga  | Ga     | Ri     | Ri     | Ma Ma   |
|     | tri  | di | va  | na     | di     | sa     | li la   |
| 4.  | Ri   | Ga | Sa  | Dha-Ni | Ni     | Ni     | Ni Ni   |
|     | dhau |    | ta  | mu     | kham   |        |         |
| 5.  | Ni   | Ri | Ni  | Ri     | Dha-Ni | Dha-Ni | Pa Pa   |
|     | na   | ga | sū  |        | nu     | pra    | ṇa yam  |
| 6.  | Ma   | Pa | Ma  | Ri-Ga  | Ga     | Ga     | Ga Ga   |
|     | ve   |    | da  | ni     | dhim   |        |         |
| 7.  | Ri   | Ri | Ga  | Sa-Sa  | Ma     | Ma     | Pa Pa   |
|     | pa   | ri | ṇā  |        | hi     | tu     | hi na   |
| 8.  | Ma   | Pa | Ma  | Ri-Ga  | Ga     | Ga     | Ga Ga   |
|     | sai  |    | la  | gr     | ham    |        |         |
| 9.  | Dha  | Ni | Ga  | Ga     | Ga     | Ga     | Ga Ga   |
|     | a    | mṛ | ta  | bha    | vam    |        |         |
| 10. | Pa   | Pa | Ma  | Ri-Ga  | Ga     | Ga     | Ga Ga   |
|     | gu   | ṇa | ṛa  | hi     | tam    |        |         |
| 11. | Ni   | Ni | Ni  | Ni     | Ri     | Ri     | Ri Ri   |
|     | ta   | ma | va  | ni     | ra     | vi     | s'a s'i |

- |     |       |     |     |       |     |    |    |    |
|-----|-------|-----|-----|-------|-----|----|----|----|
| 12. | Ri    | Ri  | Ga  | Ni    | Sa  | Sa | Ni | Ni |
|     | jva   | la  | na  | ja    | la  | pa | va | na |
| 13. | Pa    | Pa  | Ma  | Ri-Ga | Ga  | Ga | Ga | Ga |
|     | ga    | ga  | na  | ta    | num |    |    |    |
| 14. | Ri    | Ri  | Ga  | Sa-Ma | Ma  | Ma | Pa | Pa |
|     | s'a   | ra  | ṇam |       | vra | jā |    | mi |
| 15. | Ma    | Ma  | Ni  | Ni    | Sa  | Ri | Ga | Pa |
|     | s'u   | bha | ma  | ti    | kṛ  | ta | ni | la |
| 16. | Ri-Ga | Ga  | Ga  | Ga    | Ga  | Ga | Ga | Ga |
|     | yam   |     |     |       |     |    |    |    |

The song is:

*tarunendukusumakhacitajaṭam tridivānādīsaliladhautā-  
mukham  
nagasūnupraṇayam vedanidhim pariṇāhituhinasaila-  
grham  
amṛtabhavam guṇarāhitam tam avaniravisasijvalana-  
jalapavanagaganatanum  
saraṇam vrajāmi subhamatikṛtanilayam*

#### 18. NANDAYANTĪ

In the *Nandayantī*, the *Aṁsa* is *Pañcama*; but *Gāndhārā* is accepted as the *Graha*.

108. But by some who know music, *Pañcama* has been stated as the *Graha* here. There is profusion of *Mandra Rṣabha*. *Śadava* is by the dropping of *Śadja*.

109. The *Murchanā* is *Hṛṣyakā*. *Tāla* is as in the previous. The *Kalās* are double (the previous). The *Viniyoga* shall be in the *Dhruvā Gāna* in the first *Prekṣaṇa*.

Although what is said about *Aṁsa* is applicable to *Graha* also, and as such *Pañcama* becomes the *Graha*, this is an exception. Others say that *Pañcama* is the *Graha*. The *Murchanā* is *Hṛṣyakā*.

In this *Nandayaniti*, *Gāndhāra* is the *Nyāsa*; *Madhyama* and *Pañcama* are the *Apanyāsas*. Its *Prastāra* is :

1. Ga Ga Ga Ga Pa Pa Dha-Pa Ma  
sau
2. Dha Dha Dha Dha Dha Ni Sa-Ni-Ni Dha
3. Pa Pa Pa Pa Pa Pa Pa Pa  
myam
4. Dha Ni Ma Pa Ga Ga Ga Ga  
ve dāh ga ve da
5. Ma Ri Ga Ga Ga Ga Ga Ga  
ka ra ka ma la yo nim
6. Ma Ma Pa Pa Dha Ni-Dha Pa Pa  
ta mo ra jo vi var
7. Dha Ni Ma Pa Ga Ga Ga Ga  
ji tam
8. Ga-Ma Pa Pa Pa Ma Ma Ga Ga  
haram
9. Dha Ni Ma Pa Ga Ga Ga Ga  
bhā va ha ra ka ma la gr
10. Ma Ma Ma Ma Ma Ma Ma Ma  
ham
11. Ri Ga Ma Pa Pa-Ma Pa Pa Ni  
sī vam sān tam sam ni
12. Ri Ri Ri Ri Pa Pa Ma Ma  
ve s'a na ma pūr vam
13. Dha Ni Sa-Ni-Ni Dha Pa Pa Pa Pa  
bhū ṣa ṇa lī lam
14. Dha Ni Ma Pa Ga Ga Ga Ga  
u ra ge s'a bho ga

15. Ga Pa Pa Pa Dha Ma Ga Ma  
bhā su ra s'u bha pr thu
16. Dha Dha Ni Dha Pa Pa Pa Pa  
lam
17. Ri Ga Ma Pa Pa-Ma Pa Pa Ni  
a ca la pa ti sū nu
18. Ri Ri Ri Ri Pa Pa Pa Pa  
ka ra pañ ka jā ma
19. Pa Pa Pa Pa Dha Ma Ma Ma  
la vi lā sa kī la
20. Ni Pa Ga Ga-Ma Ga Ga Ga Ga  
na vi no dam
21. Ri Ri Ga Ga Ma Ma Ma Ma  
spha ṭi ka ma ṇi ra ja ta
22. Ni Pa Ni Ma Ni Dha Pa Pa  
si ta na va du kū la
23. Sa Sa Dha-Ni Dha Pa Pa Pa Pa  
kṣī roda sā ga
24. Ma Pa Ma Pa-Ri-Ga Ga Ga Sa Sa  
ra ni kā s'am
25. Ri Ri Ga Ga Ma Ma Pa Pa  
a ja sī raḥ ka pā la
26. Ri Ri Ri Ga Ma Ri-Ga Ma Ma  
pr thu bhā ja nam
27. Ma Ni Pa Ni Ga Ga Ga Ga  
van de su kha dam
28. Ma Ma Pa Pa Dha Dha-Ni Ni-Dha Ma  
ha ra de ha ma ma la
29. Dha Dha Sa Ni Dha Ni Pa Pa  
ma dhu sū da na su

30. **Ri** **Ri** **Ri** **Ri** Ma Pa Dha Ma  
te jo dhi ka su
31. Ni Ni Ni Ni Dha Pa Ma Ma  
ga ti yo
32. Ma Pa-Ri-Ga Ga Ga Ga Ga Ga  
nim

The song is :

*saumyam vedāṅgavedakarakamalayoniṁ tamorajovivarjitam*

*bhavaḥarakamalagṛham sivaṁ sāntaṁ sanuivēśanaṁ apūrvam*

*bhūṣaṇalīlāṁ urages'abhogabhāsurasubhāpṛthulāṁ*

*acalapatīśūṇukarapañkajāmālavilāsakīlānavinodāṁ*

*sphaṭikamanīrajatasitanavādūlakṣṭrodasāgarāṇikāśam*

*ajasīrahkapālāpṛthubhājanāṁ vande sukhadāṁ*

*haradehaṁ amalāmadhusūdanasutejo'dhikasugatiyonim*

110. Here (in the descriptions of the *Jātis*), when nothing is said, the *Tāla* shall be only the three varieties beginning with *Ekakālā*. The *Mārgas* shall be respectively *Citra*, *Vṛtti* and *Dakṣiṇa*. The *Gītis* then

111. are spoken of as *Māgadhī*, *Sambhāvītā* and *Prthulā* respectively. The number of *Kalās* which have been stated by us are with reference to the *Dakṣiṇa Mārga*.

112. In the *Mārga* belonging to the *Vṛtti*, it is to be understood as twice. That itself is four times in *Citra (Mārga)*. In all the *Jātis*, the *Rasa* must be understood as what pertains to the *Aṁśa Svāra*.

In some places as in the description of *Śāḍji Jāti*, details like *Ekakālā*, the three *Mārgas* and the three *Gītis* have been given. In other places like *Dhāivatī* it has been said that *Tāla* etc., are as in *Śāḍji*. In other cases only the *Tāla* has been given as *Caccatpūṭa*, in *Ārṣabhī* etc. Here the explanation is given.

When details are not given, the *Tāla* shall be the three varieties; and the other details also must be understood, about *Mārga* and *Gīti*. About the number of *Kalās*, the explanation is given. The number given is for the *Dakṣiṇa Mārga* of the three *Mārgas*. For *Vṛtti Mārga* it must be made twice the number. That means that if there are twelve *Kalās* of eight *Laghus*, it must be converted into twenty four *Kalās* of four *Laghus*. In the *Citra Mārga*, there must be forty eight *Kalās* of two *Laghus*.

113 & 114. Elements of derived *Rāgas* are seen in the original *Jātis*, by those who know it. These *Jātis* properly sung along with the *Padas* formerly uttered by *Brahmā* when worshipping *Saṅkara*, absolves even one who has killed a Brahmin from his sin. Just as *Rks*, *Yajus* and *Sāmāns* cannot be altered, similarly the *Jātis* that have arisen from the *Sāmāns*, (and) are similar to the *Vedas*, (shall not be altered).

In some *Jātis* it has been said that *Varṇitī* is seen, as in the case of *Śāḍji*. In some cases it has not been said. There are *Rāgas* that are derived from *Jātis*. Some elements of the *Jātis* that are the originals, are seen in the *Rāgas* that are derived from those original *Rāgas*. This is seen, i.e., detected, by those who know the differences of the *Rāgas*. These *Jātis* must be sung properly. The songs used for the *Jātis* are the words of the *Brahmā* himself used by him when he praised *Siva*. Just as there shall be no alterations made in the pronunciation and accent of *Vedas*, similarly there shall be no alterations made in the *Jātis* also. It is just like the *Veda* itself.

#### VIII. GĪTĪ

1. Now I speak of the *Kapālas* that are derived from the *Suddha Jātis*. The *Rāgas* (that are derivatives) of the original *Jātis* are comparable to their *Kapālas*.

In the first section (verse 36), after the definition of *Jāti*, *Graha*, *Aṁśa* etc., there has been enumerated *Kapāla* and *Kambala*. Now the *Kapālas* and *Kambalas* are taken up in that order. The section deals mainly with *Gītis*. But *Kapālas* and *Kambalas*

are first taken up. A *Kapāla* is a modification of a *Jāti*. There are seven *Suddha Jātis* corresponding to the seven *Svaras*. From each one of these seven *Suddha Jātis* there is derived a *Kapāla*, as *Ṣaḍjīkapāla* etc. There are no *Kapālas* derived from *Vikṛta Jātis*. Because *Vikṛta Jātis* themselves are derived from the *Jātis* in conjunction. There is some resemblance between a *Rāga* derived from a certain *Jāti* and the *Kapāla* derived from that *Jāti*. A *Kapāla* means "pan" or "part of a jar". These *Kapālas* are parts of *Rāgas* to be described in the next chapter. Just as a part of a jar gives some idea of the jar itself, similarly these parts of *Rāgas* give an idea of a *Rāga*. So they are called *Kapālas*. This is one explanation which Kallinātha gives. Another explanation is as follows: once in former days when Śiva was wandering as a mendicant, he sang the *Ṣaḍjī* and other *Jātis*. On account of the expression of all-surpassing *Rasa* (Pathos), the crescent moon on his head, which is of the nature of *Rasa*, began to melt and flow. Since this flow was of the form of nectar, the skulls (*Kapālas*) of Brahmā which he wore as ornament, became alive and started singing in imitation of his song. Since they were sung by skulls (*Kapālas*) these songs are called *Kapālas*.

2. *Ṣaḍja* is the *Graha*, *Aṁsa* (and) *Apanyāsa*; *Ga* is the *Nyāsa*; *Ga* and *Ma* are very profuse; *Ri*, *Pa*, *Ni* and *Dha* are rare; *Ri* is to be jumped over; there are twelve *Kalās* mentioned:

Very profuse (*atibahu*). Rare (*Alpa*). To be jumped over (*Laṅghya*).

3. Where it is thus, that is mentioned as *Ṣaḍjīkapāla* by those who are proficient in music. Where *Rṣabha* is the *Aṁsa* (and) *Apanyāsa*, *Ma* is at the end, there is rarity for *Ga*, *Ni*, *Pa* and *Dha*,

Is at the end: is the *Nyāsa*.

4. *Sa* is very rare (and) there are eight *Kalās*, that shall be the *Kapāla* pertaining to *Ārṣabhī* (*Jāti*). (Where) *Madhyama* is *Aṁsa*, *Graha*, *Nyāsa* (and) *Apanyāsa*, *Dhaivata* is profuse;

Very rare (*Atyalpa*). In the definition of *Gāndhārīkapāla*, there is a reading according to which *Gāndhāra* is *Aṁsa* etc. But *Sīmhabhūpāla* clearly gives *Madhyama* as *Aṁsa* etc.

5. where *Sa*, *Ri* and *Ga* are rare, where through the dropping of *Ri* and *Pa* there shall be *Auduva*, that, made up of eight *Kalās*, is *Gāndhārīkapāla*.

6. Where *Madhyama* is *Aṁsa*, *Ni*, *Ri*, *Ga* and *Pa* are very rare (and) there are nine *Kalās*, that shall be the *Madhyamākapāla*; so is accepted by *Nis'saṅka*.

Very rare (*Svalpa*). *Nis'saṅka* (Doubt-free): the author himself.

7. With *Rṣabha* as *Aṁsa* as well as *Graha*, with *Ni*, *Dha*, *Ṣaḍja*, *Ga* and *Ma* as rare, with eight *Kalās*: this *Kapāla* they know as derived from *Pañcamī Jāti*.

8. With *Rṣabha* and *Gāndhāra* as very rare, with *Pa* as *Nyāsa*, and with *Ma* and *Dha* as profuse, (with the rest) as in the case of *Ṣaḍjī* (*Kapāla*), that is the *Kapāla* of *Dhaivati* (*Jāti*), with eight *Kalās*.

9. With *Ṣaḍja* as *Graha*, *Aṁsa* and *Nyāsa*, and with *Ri* and *Ga* as rare, along with *Ni*, *Dha* and *Ma* as very profuse, this shall be *Naiṣadikapāla*.

10. One who sings the above seven *Kapālas*, with *Padas* and *Svaras* uttered by *Brahmā* on the occasion of the worship of the consort of *Pārvatī*, shall he endowed with auspiciousness.

Consort of *Pārvatī* (*Pārvatīkānta*): *Śiva*. Auspiciousness (*Kalyāṇa*). For these *Padas* and *Svaras* having been uttered by *Brahma*, see the story mentioned in the Note on the first verse above.

11. Where *Pañcama* is *Graha*, *Aṁsa* (and) *Apānyāsa*, but *Ri* is profuse, *Sa* is the *Nyāsa*, but *Ma*, *Dha* and *Gāndhāra* are rare, that is accepted as *Kambala*,

12. derived from *Pañcamī Jāti*. On account of the rarity and profusion of *Svaras*, innumerable varieties of it have been mentioned by ancient people.

13. Propitiated by the singing of *Kambala*, *Sīva* formerly gave a boon to *Kambala*. Even now *Sīva* is propitiated by these (*Kambalas*).

This song, derived from the *Pañcamī Jāti* is called *Kambala* because it was sung by the serpent *Kambala*, just as the *Kapālas* were so called since they were sung by the *Kapālas* (skulls). There are various varieties of this *Kambala*, through *Bahutva* and *Alpatva* (profusion and rarity) of different *Svaras*; they are not dealt with in detail here.

14. We give in order the series of *Padas* for the *Kapālas* as uttered by *Brahmā*:

The words (*Padas*) of the seven *Kapālas* are given below. The number of *Kalās* (parts) correspond to the number of *Kalās* already mentioned in the definition of the seven *Kapālas*, above.

(a) The *Padas* of the *Śāḍjikapāla* are: jhaṇṭum jhaṇṭum (1) khaṭvāṅgadham (2) daṁṣṭrākarālam (3) taḍitsadr̥ś'ajihvam (4) hau hau hau hau hau hau hau (5) bahurūpavadanam ghanaghoranādam (6) hau hau hau hau hau hau hau (7) ūm ūm hām raum haum haum haum haum (8) nrmuṇḍamaṇḍitam (9) hūm hūm kaha kaha hūm hūm (10) kṛtavikaṭamukham (11) namāmi devam bhairavam (12)

(b) The *Padas* of the *Ārṣabhikapāla* are: jhaṇṭum jhaṇṭum khaṭvāṅgadham (1) daṁṣṭrākarālam

(2) taḍitsadr̥ś'ajihvam (3) hau hau hau hau hau hau hau (4) varasurabhikusuma (5) carcitagātram (6) kapālahastam (7) namāmi devam (8)

(c) The *Padas* of the *Gāndharikapāla* are: calataraṅga (1) bhaṅguram (2) anekareṇu (3) piñjaram su (4) rāsuraḥ susevitam pu (5) nātu jāhna (6) vijalam (7) mām bindubhiḥ (8)

(d) The *Padas* of the *Madhyamākapāla* are: sūlakapāla (1) pāṇitripuravināśi (2) śasāṅkadhāriṇam (3) trinayanatrisūlam (4) satatam umayā sahi (5) tam varadam (6) hau hau hau hau hau hau hau (7) hau hau hau hau hau hau hau (8) naumi mahā-deyam (9)

(e) The *Padas* of the *Pañcamīkapāla* are: jaya viṣamanayana (1) madanatanudahana (2) varavṛṣa-bhagamāna (3) tripuradahana (4) natasakalabhuvana (5) sitakamalavadana (6) bhava me bhayaharaṇa (7) bhava s'araṇam (8)

(f) The *Padas* of the *Dhaivatīkapāla* are: agnijvālā (1) śikhāvali (2) māmśas'opita (3) bhojini (4) sarvāhāri (5) ṇi nirmāmse (6) carmamunde (7) namo 'stu te (8)

(g) The *Padas* of the *Naiṣāḍikapāla* are: sarasagajacarmapaṭam (1) bhīmabhujaṅgamānaddhajaṭam (2) kahakahahunkṛtīvikṛtamukham (3) nama tam sīvam haram ajitam (4) caṇḍatuṇḍam ajeyam (5) kapāla-ṇaṇḍitamukhaṭam (6) kāmadarpaividhvaṁsakaram (7) nama tam haram paramasīvam (8)

These are the *Padas* of the seven *Kapālas*.

The process of singing, adorned with *Varṇa* etc. associated with *Padas* and *Layas*,



15. is called *Gīti*. And that is spoken of as of four kinds by the wise; *Māgadhi* is to be understood as the first and the second is *Ardhamāgadhi*;

*Varṇa* etc.: *Varṇa* and *Alamkāras* dealt with in the sixth section. *Pada* is the word of the song. *Laya* literally means dissolution. Here it means the distribution of syllables of the song in the tune according to a *Tāla* scheme. This can be slow, medial, rapid etc., as will be described in the chapter on *Tāla*. A *Jāti* is only a tune and the *Jātis* are differentiated from one another by the elements mentioned in the previous section, verses 29 and 30. But *Gītis* are songs with words and the distribution of the syllables is also a factor in differentiating *Gītis*. A *Jāti* is a tune, while a *Gīti* is a song. *Jātis* are the main divisions of tunes, and *Rāgas* are their sub-varieties.

16. *Sambhāvita* and the *Prthulā* (are the others). Their definitions we give: after singing the *Pada* with slow *Laya* in the first *Kalā*,

17. that along with other *Padas* with medial *Laya* in the second (*Kalā*), and these along with a third *Pada* with rapid *Laya* in the third (*Kalā*):

18. thus where the *Padas* are taken up three times, they speak of it as *Māgadhi*.

For example:

Ma de	Ga	Ma vam	Dha
Dha-Ni de	Dha-Ni vam	Sa-Ni ru	Dha dram
Ri-Ga devam	Ri-Ga rudram	Ma-Ga van	Ri-Sa de

First take the first *Pada* (in the song, the word *Devam*); sing it in the slow *Laya* (i.e., the two syllables continuing for the four *Svara* units). Then take this word and also another word (in the song, the word *Rudram*) and sing the four syllables in the medial *Laya* (i.e., four syllables for the four *Svara* units). Then

take these two words along with still another word (in the song, the word *Vande*) and sing the whole in the rapid *Laya* (i.e., six syllables for the four *Svara* units). This is called *Māgadhi Gīti*. Slow (*Vilambita*). Medial (*Madhya*). Rapid (*Druta*). Here the word *Devam* is taken up three times.

If the last halves of the two *Padas* in the above are uttered twice

19. then they call it *Ardhamāgadhi*.

For example:

Ma de	Ri	Ga vam	Sa
Sa vam	Sa ru	Dha dram	Ni
Pa dram	Dha van	Pa de	Ma

Others (call it thus) when the *Padas* are repeated twice.

For example:

Ma de	Ma	Ma vam	Ma
Dha de	Sa vam	Dha ru	Ni dram
Pa ru	Ni-Dha dram	Ma van	Ma de

In the *Māgadhi*, the whole word *Devam* was repeated in the second *Kalā* and the whole word *Rudram* in the third *Kalā* along with the word *Devam* also. If instead of this, only the last half of *Devam* (i.e., only *vam*) is taken up in the second *Kalā* and only the last half of *Rudram* (i.e., only *dram*) is taken up in the third *Kalā* not taking *Devam* at all in this last, that will be *Ardhamāgadhi* (semi-*Māgadhi*). There is another view about *Ardhamāgadhi*. Instead of taking up only the last half, take the whole of *Devam* in the second and the whole of *Rudram* in the third. The only difference from *Māgadhi* is that in *Māgadhi*, *Devam* and *Rudram* were both taken in the third, while here only *Rudram* is taken in the third. When a whole word is repeated or

when parts of words are repeated, there is not the fault of repetition or want of sense, since in music, meaning does not come in, as in the case of the Sāma Veda.

*Sambhāvitā* is accepted as what has condensed *Padas* with many *Gurus*.

For example :

Dha	Ma	Ma	Ri-Ga
bha		kyā	
Ri	Ga	Sa	Sa
de		vam	
Ni	Dha	Sa	Ni
ru		dram	
Dha	Ni	Ma	Ma
vam		de	

What has condensed *Padas* (*Saṅkṣepitapada*). This condensation is the distribution of the words of the song in the various *Kalās*. *Simhabhūpāla* has quite a different reading. He does not accept two varieties of *Ardhamāgadhī*. The two views given above was according to *Kallinātha*. According to *Simhabhūpāla*, this first view above is the *Ardhamāgadhī*. For *Sambhāvitā*, there should be the repetition of the middle words with words properly distributed. Then *Sambhāvitā* will be :

Ma	Ma	Ma	Ma
bhaktiā	devam	rudram	vande
Dha	Sa	Dha	Ni
devam	devam	rudram	rudram
Pa	Ni-Dha	Ma	Ma
bhaktiā	devam	rudram	vande

Here the words in the middle, *Devam* and *Rudram*, are repeated. His reading is: *dvirāvṛttapadāntare*. I examined the two works of the Tanjore School, namely the *Saṅgītasudhā* of King *Raghunātha* and the *Saṅgītasārāṁṛta* of King *Tulaja*. The latter follows the explanation of *Kallinātha*. The former seems to have some explanation corresponding to the explanation of *Simhabhūpāla*. He does not give the two alternative views for *Ardhamāgadhī*. According to him, the *Sambhāvitā* must have the three *Kalās* as

bhaktiā (1) *Devam Devam Rudram Rudram* (2) bhaktiā  
devam rudram vande (3)

The notation given in that edition after the explanation, does not accord with the explanation. King *Raghunātha*'s words :

tathaiva madhyasthapadadvayasya  
pratyekam uccāraṇato dvivāram

seems to be an elaboration of the *Saṅgītaratnākara* reading accepted by *Simhabhūpāla* :

dvirāvṛttapadāntare.

20. Where the *Padas* have a majority of *Laghus*, that is accepted by good people as *Prthula*.

For example :

Ma	Ga	Ri	Ga
su	ra	na	ta
Sa	Dha-Ni	Dha	Dha
ha	ra	pa	da
Dha	Sa	Dha	Ni
yu	ga	lam	
Pa	Ni-Dha-Pa	Ma	Ma
pra	na	ma	ta

Here also the notation given is according to the explanation of *Kallinātha*. According to *Simhabhūpāla*, the notation must be :

Ma	Ga	Ri	Ga
suranata	harapada	yugalam	pranamata
Sa	Dha-Ni	Dha	Dha
harapada	harapada	yugalam	yugalam
Dha	Sa	Dha	Ni
suranata	harapada	yugalam	pranamata

This is the view of King *Raghunātha* also, although the notation given below the explanation in the available edition of that work does not accord with the explanation. The *Saṅgītarāja* of *Maharāṇa Kumbha* agrees with the explanation of King *Raghunātha*, for the *Gītis*.

In the *Gītis* the stipulation regarding the three kinds of *Layas* in the successive *Kalās* holds good in all cases, although it is expressly given only in the *Māgadhī Gīti*.

Or, when in a pair of the first *Gurus* in the order of the syllables,

21 & 22. each one is handled as befitting *Citra Mārga*, in the form of a four-*Mātrā* foot, and then is handled in the *Dakṣiṇa (Mārga)* with *Dhruvakā* and others, associated with eight *Mātrās*, then the *Gīti* is called *Māgadhi*. When the third *Laghu* of the pair, associated with half of a six-*Mātrā* foot,

The definition of the four kinds of *Gītis* given above was based on the distribution of the *Padas*. Now another set of definitions for the four kinds of *Gītis* is given, based on *Tāla*. If there are two *Gurus* and then a *Laghu* and a *Pluta* (three *Mātrās*), that is called *Caccatpūṭa Tāla*. In such a collocation, the first two *Gurus* are taken and each of these two *Gurus* are handled as befitting *Citra Mārga* (i.e., two *Mātrā* scheme). In the form of a four-*Mātrā* foot (*cagaṇātma*). A *Gaṇa* (lit. group) is a matrical foot. If such a foot has four *Mātrās*, it is represented by the letter *Ca* (the initial of *Catur* = four). A five-*Mātrā* foot is represented by *Pa* (*Pan*ca = five). A six-*Mātrā* foot is represented by *Cha* (= six). A two-*Mātrā* foot is represented by *Da* (*Dvi* = two) and a three-*Mātrā* foot is represented by *Ta* (*Tri* = two). In *Citra Mārga* there are two *Mātrās*. Since each *Guru* has two *Mātrās*, each of the first two *Gurus* is fit to be used in the *Citra Mārga*. The reading *citramārgādi* (*Citra Mārga* etc.) as printed in the text, must be a mistake for *Citramārgārham* (befitting *Citra Mārga*), in verse 21. Each such *Guru* must then be made into a four-*Mātrā* unit, i.e., fit to be used in the *Vṛtti Mārga*, and then again they must be handled in the *Dakṣiṇa Mārga* (with eight *Mātrās*). *Dhruvakā* and others: there are eight *Mātrā* schemes called *Dhruvakā*, *Sarpinī*, *Kṛṣṇā*, *Padmīnī*, *Visarjitā*, *Vikṣiptā*, *Patākā* and *Patitā*. This is what is called *Māgadhi Gīti*. This *Tāla* scheme and *Mātrā* scheme and the *Laya* scheme needs much more elaborate explanation. The points are taken up only in later chapters. But at the end of the next chapter, the whole point will be explained and then the matter will become clear.

23. is handled with the first two and the last two *Mātrās*, then when the *Pluta* is handled making it as associated with a foot and a half,

24. along with the eight beginning with *Dhruvakā* and with the last two taken twice, then it is *Ardhamāgadhi*. These two (are to be used) in the respective other *Tālas* also.

In a *Caccatpūṭa*, where there are two *Gurus*, then a *Laghu* and a *Pluta*, take the third which is a *Laghu* along with half of a six-*Mātrā* foot (= three *Mātrās*). A six-*Mātrā* foot (*Cha Gaṇa*). The first two and the last two of the *Mātrās*: the first two of the above eight are *Dhruvakā* and *Sarpinī*; the last two are *Patākā* and *Patitā*. This is the first step. Then take the *Pluta* which is at the end of the *Caccatpūṭa*, along with a foot and a half, i.e., half of a six-*Mātrā* foot = three *Mātrās*, and one foot of six *Mātrās* = six *Mātrās*. Total nine *Mātrās*. Along with the *Pluta* (three *Mātrās*) it will be twelve *Mātrās*. This must be in all the eight *Mātrās*, namely, *Dhruvakā* and others. Then the last two of the *Mātrās*, namely, *Patākā* and *Patitā*, must be taken up each twice. These two, *Māgadhi* and *Ardhamāgadhi*, must be applied in the case of other *Tālas*, like *Pañcāṇi*.

25. In *Sambhavitā* there shall be a majority of *Gurus*, in the *Vṛtti Mārga* having two *Kalās*. *Prthulā* is accepted as having a majority of *Laghus* in the *Dakṣiṇa Mārga* with four *Kalās*.

There is no difficulty, about the other two *Gītis*. In *Sambhavitā*, there must be two *Kalās*. It must be *Vṛtti Mārga*, There must be a majority of *Gurus*. In *Prthulā*, there must four *Kalās*. It must be *Dakṣiṇa Mārga*. There must be a majority of *Laghus*. All the points connected with *Tāla* will be clear when the point is explained at the end of the next chapter.

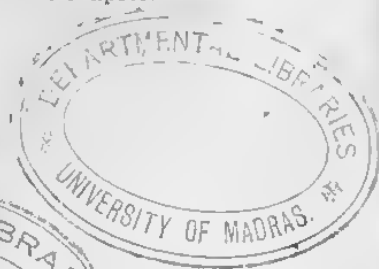
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